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SEPTEMBER, 1979

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ON OUR COVER Kelly Emberg leads off our New York Collections with the best of this fall's real-color makeup. Here, Estée Lauder's Golden Nutmeg/Polished Pewter Pressed Eyelid Shadows, Cinnamon Wine Tender Lip Tint, Fuchsia Silk Automatic Lipshine. Hair, John Sahag. Makeup, Alberto Fava. FASHION More color/shine—in a wonderful iridescent scarf. Jimmy Meyer. Details, page 555. Photograph: John Stember.

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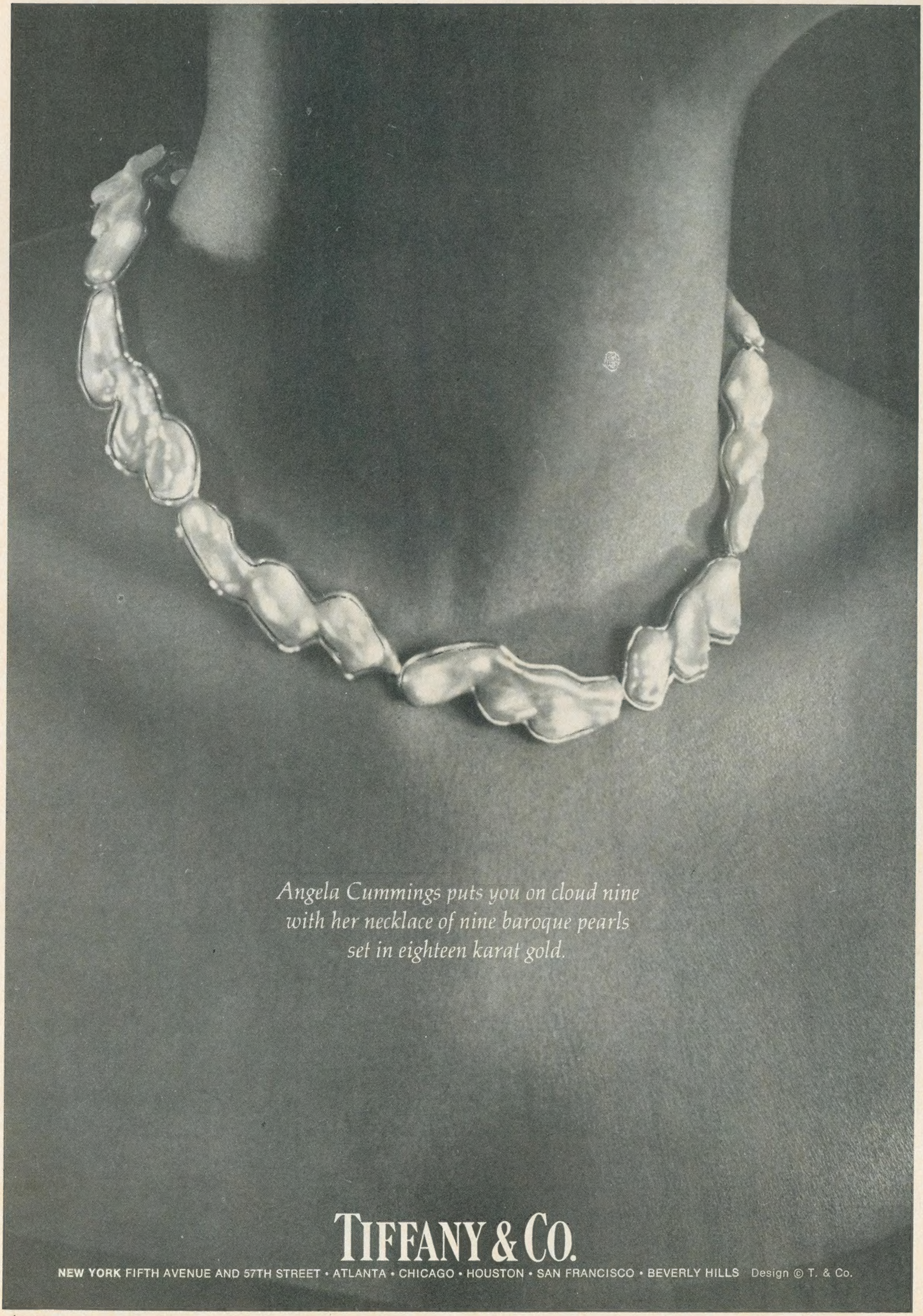
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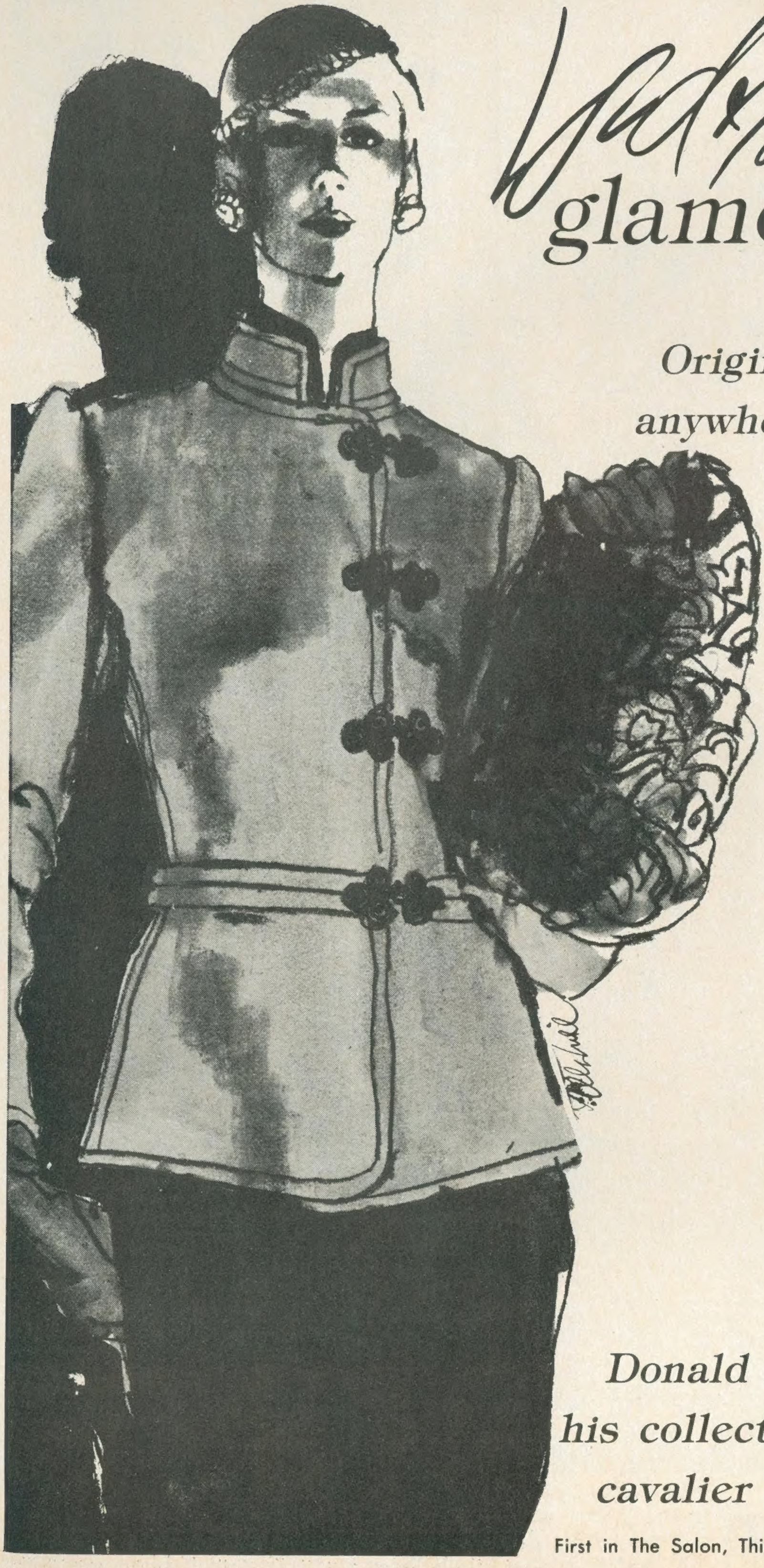
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BONWIT TELLER

CHICAGO OAKBROOK PHILADELPHIA WYNNEWOOD JENKINTOWN BOSTON TROY PALM BEACH BEVERLY HILLS MANHASSET SCARSDALE SHORT HILLS



Viewpoint: The Cut of Gianfranco Ferre.

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Your Letters

"Any age" pages

What a joy to discover in the current issue of Vogue that *finally* someone over forty could be shown as an attractive, fashion-conscious gal!

Now that I am in my fifties—wear a size six dress, still model professionally, along with my hotel sales and PR work, and find life very stimulating, I have wondered over and again why your magazine, which has broadened your subject matter, has not realized that women in their forties—as well as in their fifties—also read Vogue, and dress equally as well as our younger business associates, or our daughters.

Tish Lualdi
Salem, MA

I would like to protest against the image of "age 40" that you portrayed in the June issue. I'm forty-two, and if I looked *that* old, I'd shoot myself. The model used to represent that age is a lovely lady indeed, but the image she presents is much more like a well-preserved sixty, what with white hair, seamed face, and mottled hands. My mother, who is just over sixty and used to be a model herself, looks like this.

Why did you not choose from a number of well-known women who are around forty, and attractive, and still very youthful, therefore giving a much more encouraging picture of early middle age? Jane Fonda, for example, or Ali MacGraw, or Candice Bergen, would have been a much better choice than this attractive but definitely *aged* model.

Anita Whitney
Jacksonville, FL

At thirteen I became an avid reader of Vogue, one who couldn't wait for the day to come when I would be mature enough to actually wear the fashions featured in my favorite magazine. Maturity, however, arrived significantly before capital and I was just easing out of the eighteen-to-thirty-four category when designer clothes finally became a reality.

(Continued on page 216)



Viewpoint: Chloé and the Knitted Suit.

In the realm of shape, Karl Lagerfeld reigns. His power—his supremacy—evident, exuberant! in each and every season of fashion-change. Because Chloé is change. The exponent of fashion's modernity, its originality, its vibrancy...as seen here in the body of Chloe's knitted suit. The hug of the longer cardigan jacket. The flash of a silvery kid belt. And a slim skirt that is simply...the slimmest yet. Across the board—in shape, in texture, in appeal—the knitted suit will be fall's eye-catcher. And Chloé...the bait! Of grey or ink blue wool, sizes 6 to 12; $885. In the Chloé Boutique, New York, Chicago, Chevy Chase, Troy, Skokie and Beverly Hills...where we are all the things you are.

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The Ralph Lauren Western Collection for men and women.



New from Europe!

Revlon Re-Creates the Eye Shadow Stick....



© 1979 Revlon, Inc. Our model is wearing 'Champagne' Frost, 'Topaz' Lustre and Brown Kohl on her eyes.

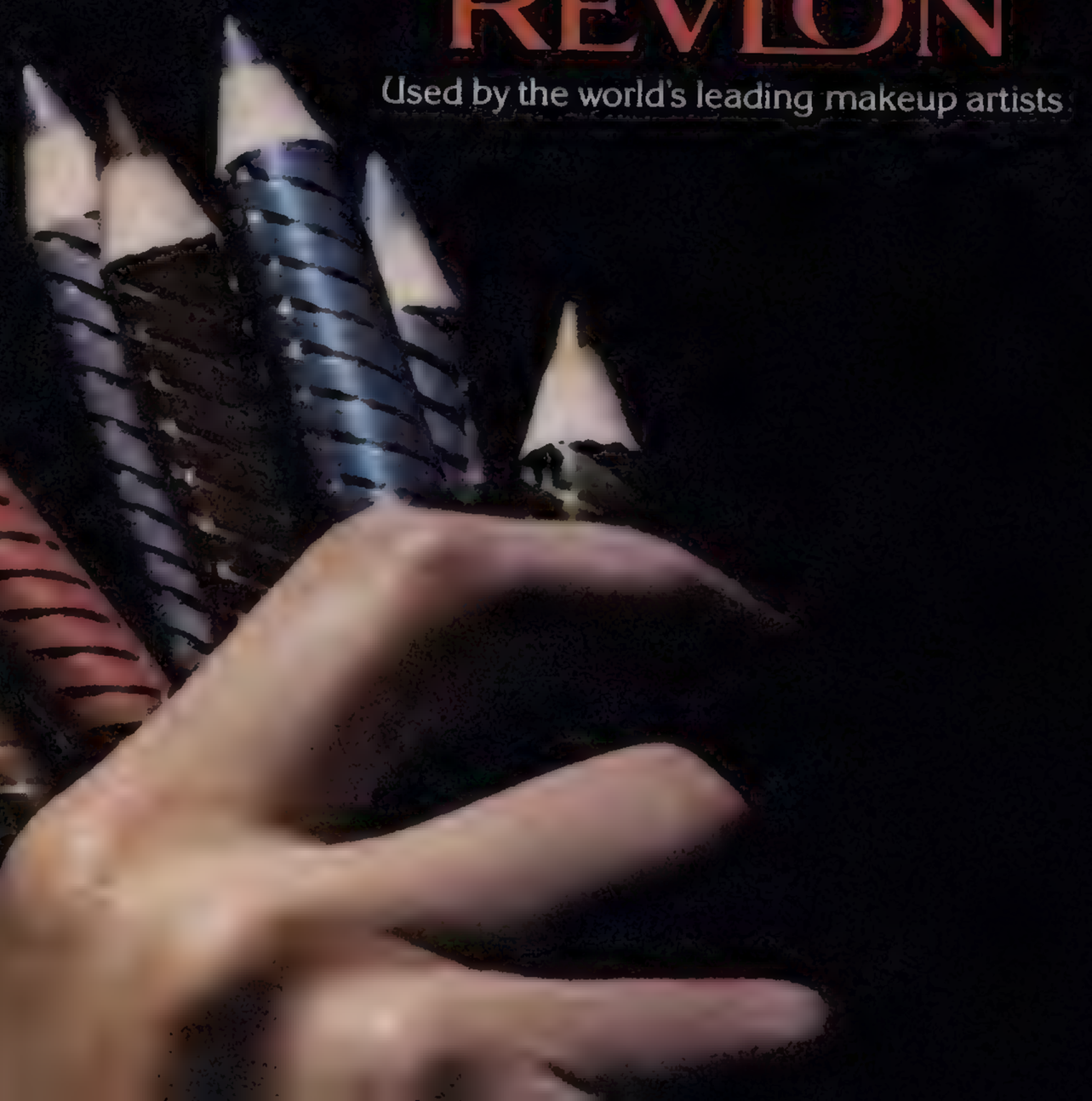
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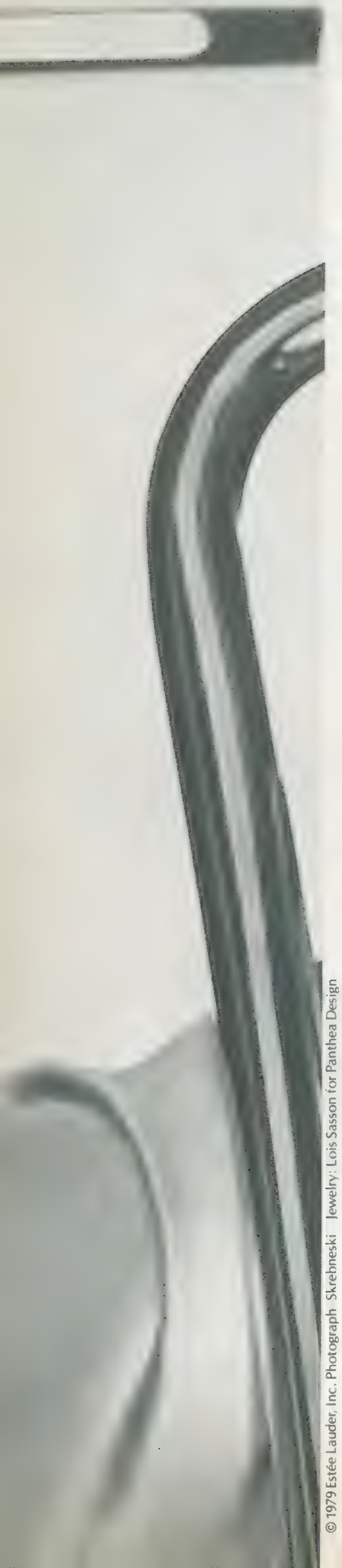


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Estée Lauder

© 1979 Estée Lauder, Inc. Photograph Skrebneski Jewelry: Lois Sasson for Panthea Design



Viewpoint: the Pure Classicism of Adolfo.

A designer who seeks an ideal: a clean line, a straightforward silhouette. For Adolfo, fashion is an elegance that endures. Each season, proof of its classic, unerring appeal— its subtle success! Here, the cut of black elegance from Adolfo: his well-tailored, luxurious black suit. Revealing an excellence of style that is timeless. A jacket precisely shaped. Masterfully detailed, and lit with the brilliance of golden trim. The skirt— a straight, simple black shape. Uncluttered. Unpretentious. The black wool knit suit with yellow trim, and the yellow silk ascot blouse, for sizes 4 to 14, $775. Also available in black with red or purple. The matching handbag to special order, $160. In the Adolfo Boutique... where we are all the things you are.



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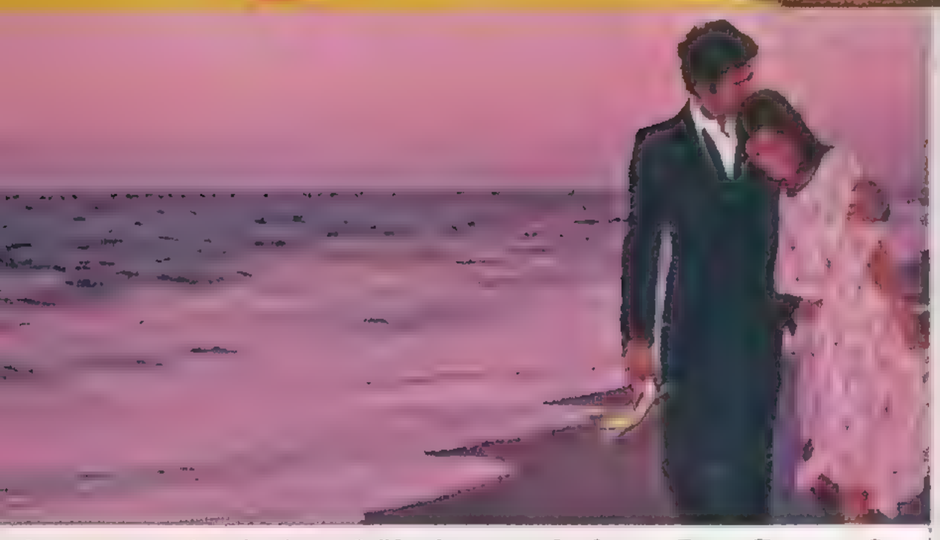


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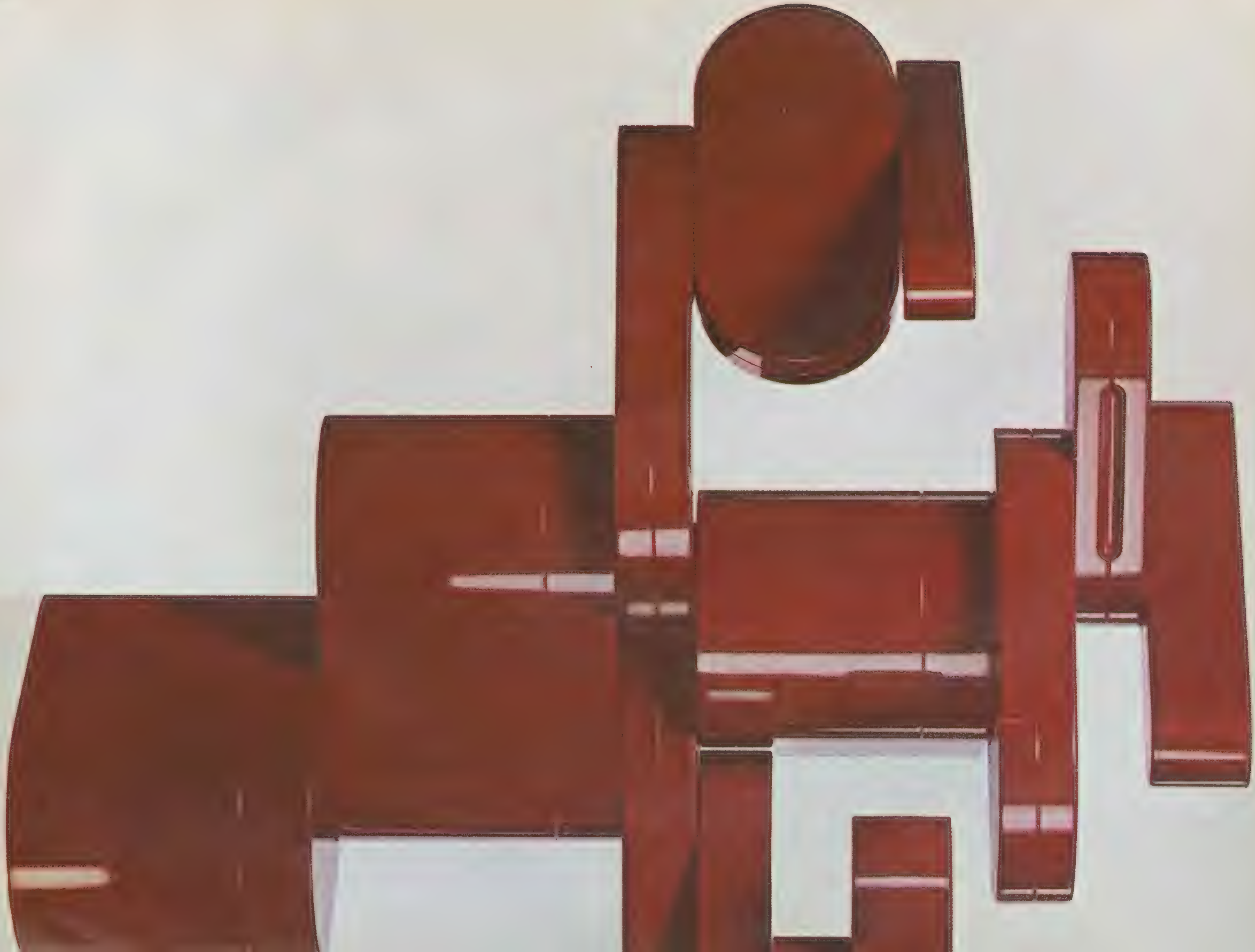
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Calvin Klein

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WHAT'S COMING

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MOVIES

By Rex Reed

The Lady Vanishes
Starring Cybill Shepherd, Angela Lansbury, and Elliott Gould; directed by Anthony Page
A new version of the timeless thriller first filmed by Hitchcock in 1938. This one differs from the original primarily in its two leading characters, reshaped by writer George Axelrod into a witty, sophisticated couple, the kind you saw in American comedies of the 'thirties. Set against the dramatic backdrop of Nazi Germany on the brink of war, the story follows the plight of a group of tourists on a trans-European express train; thrills and chills abound as the train thunders through Bavarian mountain gorges in a race to the death against a mysterious enemy.

Hitchcock had to set his story in a fictional country, which meant the heavies weren't very heavy at all. This time, they are real Nazis, and the menace is much scarier. The film is also much funnier, thanks to splendid performances by Cybill Shepherd, as a much-married, madcap American heiress with an awful hangover; Elliott Gould, as a *Life* photographer who is "the least heroic war correspondent in journalism"; Angela Lansbury, as an eccentric English nanny who carries her own gingersnaps and disappears without a trace after morning tea. Veteran clowns Ian Carmichael and Arthur Lowe play two cricket fanatics mixed up in the international intrigue whose only concern amid the prevailing chaos is to reach London in time for the last day of the Test Match. Hitchcock had to make do with a ninety-foot train set; Anthony Page has the advantage of location shooting in the lush Alpine scenery of Austria. Lansbury brings a fresh slant to the Dame May Whitty role, Cybill gets to do a ravishing Hitler impersonation in a white satin evening gown and moustache, and everyone has a delightful comedy rapport. Cybill is zany, Gould is incompetent; together they make a delicious team.



Mystery-woman Angela Lansbury (center) with cohorts Elliott Gould, Cybill Shepherd, in remake of "The Lady Vanishes"

The Lady Vanishes is one remake that truly expands, embellishes, and enhances the memory of its progenitor.

The Orchestra Rehearsal
Directed by Federico Fellini
Any new Fellini film is a cause for celebration; and this new one is even more unusual than most. Taking a hard look at the political collapse of his beloved Italy, the maestro has needlepointed a short allegory that thrusts a poison dagger into the heart of that country's current chaotic state of affairs by using a symphony orchestra as a microcosm of society. Not a political film but an ethical fable, *The Orchestra Rehearsal* nevertheless produces in the spectator contrasting emotions—shock, fear, uneasiness, shame, and finally hope. Fellini got the idea for the film from visiting a recording session where the music for one of his films was being assembled. As the individual musicians gathered, they brought not only their various instruments but also their personal problems, bad humors, illnesses, and portable radios (so they could hear the ball scores). These musicians were like rebellious, disorderly schoolchildren, and the harmony of their music—order coming from chaos—seemed to Fellini like a miracle. For him, this orchestra was emblematic of society.

In the film, things begin well enough. The musicians are rehearsing in a thirteenth-century church chosen for its perfect acoustics. A TV documentary will be filmed during the rehearsal, and the musicians are babbling to the cameras about flutes and trombones as if they were personal credos. The conductor arrives to try to blend the sounds into a harmonious entity. Then the rehearsal is interrupted by the arrival of a trade-union official, and the session disintegrates into anarchy. The violins hate the oboes, the cellos sneer at the clarinets. Violence erupts, the walls are covered with spray-can graffiti. Suddenly, the mad scene turns to panic as a house-wrecking crew knocks down a wall of the auditorium and begins to demolish the rehearsal hall. The musicians, silenced by a destruction greater than their own, stand in the rubble and play together, richly and rhapsodically. Music will be their salvation.

The Orchestra Rehearsal will be open to many interpretations (one critic calls it a movie version of the League of Nations); but I found it to be a particularly despairing look at decaying values and collapsing traditions—not only of Italy but of the rest of once sane society as well. As a metaphor, *The Orchestra Rehearsal*'s an intriguing cartoon; but, because it has no plot line, it sags greatly in the middle section and turns into a rather preachy polemic. Still, Fellini is Fellini; the images are always cinematic, and ultimately harrowing and apocalyptic. Definitely, this is a film to ponder—and then talk about after the dust settles.

ART

By David Bourdon

Ansel Adams and the West
The Museum of Modern Art, New York; September 8–October 28
No photographer has glorified the scenic wonders of the Western landscape with as much success as Ansel Adams. During his lengthy career (Adams became a professional photographer in the early 1930s, and was one of the few photographers of his generation to be welcomed into the august circle of Alfred Stieglitz), Adams has often aimed his lens at other subjects—notably portraits and architectural studies. But the images that his public remembers best and insists on seeing again and again are the majestic panoramas—thunderclouds over Yosemite Valley, mists settling on the Sierra Nevada, the moon rising over the New Mexico desert.



Majestic Ansel Adams landscape: his "darkroom wizardry" lights up the West

For all their seeming objectivity, Adams' landscapes are extremely calculated. With a shrewd eye for formal compositions and a sure knowledge of what tonal range will result from each exposure, he marshals and articulates an almost incredible array with an overall sharpness that would be invisible to the naked eye. Light is obviously the key dramatic element of every image, and Adams is ever alert to the transient nuances of light—knowing how a moment's difference can completely alter the complexion of an entire valley. Shooting the picture is only half the story, since Adams is a master printer whose darkroom wizardry assures a spellbinding print. As a long-time pianist, Adams makes a musical analogy: "The negative is the score; the print is the performance."

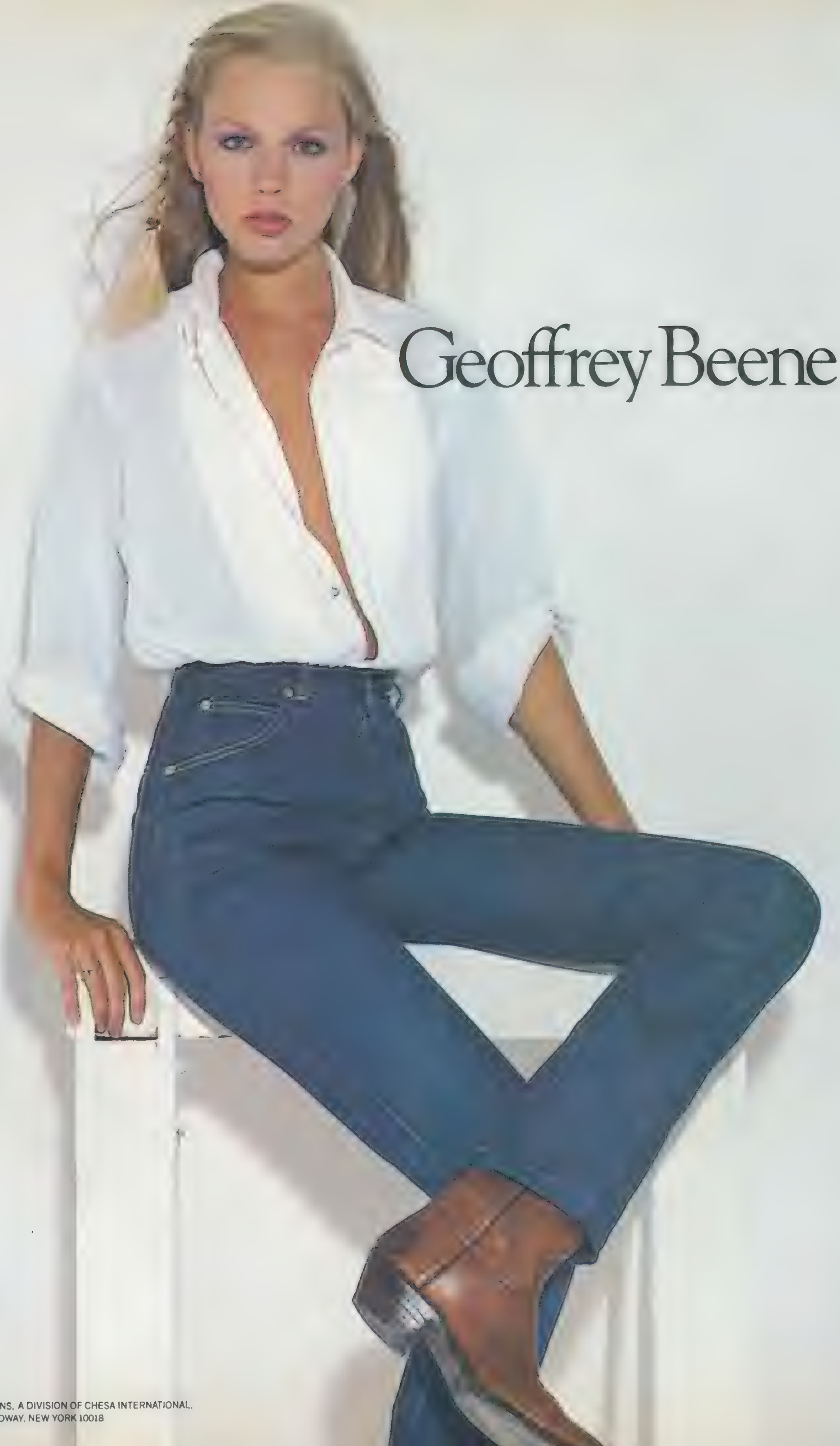
The Museum of Modern Art, in mounting this retrospective, honors a man who is not only a photographic giant of our time, but who also helped found the museum's photographic department in 1940. The show, which is sure to be a crowd-pleaser, travels to Oakland, Minneapolis, and other American cities.

A Century of Ceramics in the United States 1878–1978
Everson Museum of Art, Syracuse, New York; through September 23
The making and collecting of ceramic art seems to be booming all over the country. Admittedly, it is no rarity for major artists to work occasionally in ceramics. Among those who have: Roy Lichtenstein, Reuben Nakian, Louise Nevelson, Isamu Noguchi, Robert Rauschenberg, and David Smith. But more and more artists—such as Robert Arneson, Mary Frank, and Kenneth Price—work almost exclusively in clay, a medium that is turning up in art galleries as never before. The fact that so many in the New York art world are currently collecting Rookwood, Grueby, Fulper, and other varieties of pottery possibly indicates a renewed appreciation for well-made objects, satisfying the tactile as well as the visual sense.

Both turn-of-the-century art pottery and contemporary ceramic sculpture have been spotlighted in a number of museum exhibitions in recent years. The present show at the Everson Museum is the biggest, most comprehensive survey yet, containing more than

(What's News, continued on page 54)


N°5
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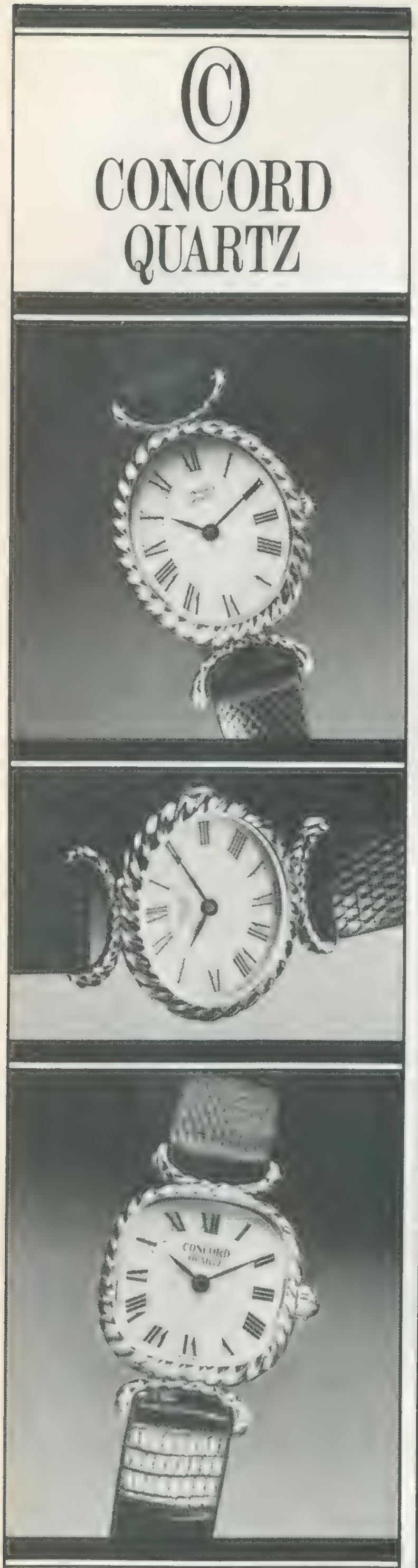
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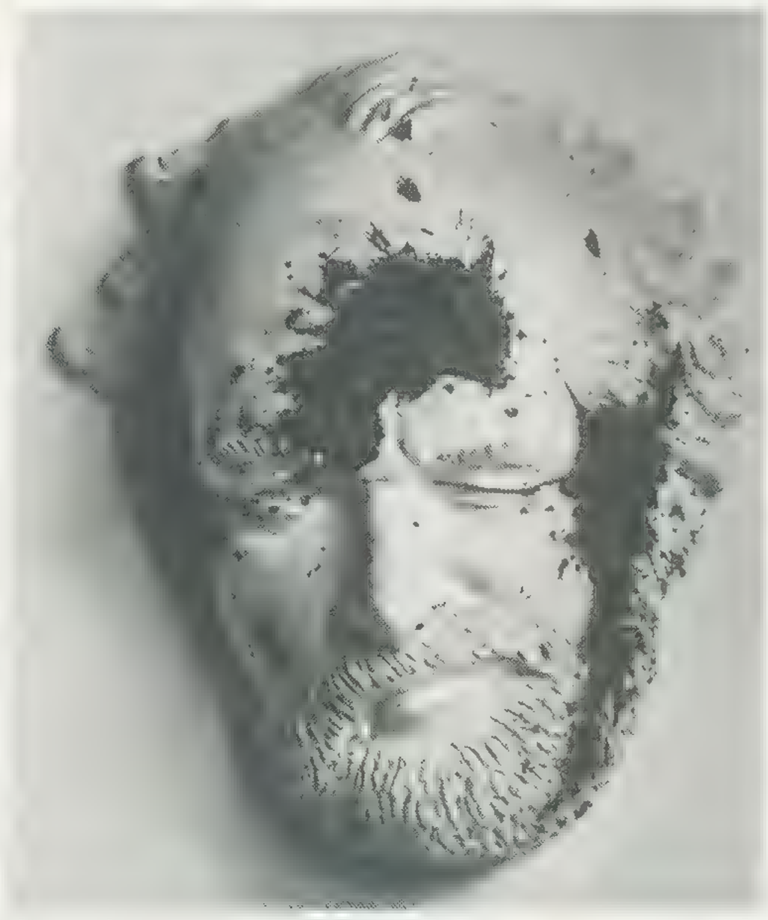
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WHAT'S NEWS, WHAT'S COMING

four hundred works by one hundred and sixty-four artists. It is an ambitious and enlightening show, reviving the reputations of obscure artists and crafts people and offering fresh insights into the achievements of some widely celebrated ceramists—including Maija Grotell, Karen Karnes, Gertrude and Otto Natzler, and Rudolph Staffel. The show also contains provocative forays into clay by painters and sculptors such as Anthony Caro, Friedel Dzubas, and Jules Olitski.



Smashing art: Bob Arneson's ceramic "5 Splat" is a comic adventure in clay

Three periods of concentrated energy emerge. The first period is dominated by art pottery—a product of the American Arts and Crafts Movement. The second period began in the 1950s, when West Coast ceramists like Peter Voulkos, Rudy Autio, and John Mason improvised sculptural forms and indulged in bright-colored gestural painting, inspired in part by Abstract Expressionism. The third period, beginning in the mid-1960s and also indigenous to the West Coast, brought us Funk—the sometimes grotesque, often comic works that seem to be deliberately vulgar, a chaotic blend of Surrealism and Pop. The leading master of this motley style is Robert Arneson. The show travels to the Renwick Gallery of the Smithsonian Institution in Washington, DC, then on tour.

BOOKS

By Allene Talmey

The Ghost Writer
By Philip Roth (Farrar, Straus and Giroux)
In only 192 pages, Philip Roth (*The Professor of Desire*) has worked a small miracle. *The Ghost Writer* is about a celebrated Jewish novelist named E.I. Lonoff—a reluctant, reclusive hero. The story of Lonoff, told by a fledgling twenty-three-year-old writer who worships him, is of the boredom, the incredible do-nothing life of a man who claims that his only occupation is to "turn sentences around," and whose despairing wife (unluckily named "Hope") finds that her husband's relentless nobility is eating away their marriage. Hope pleads with Lonoff to "Chuck me out! Please, now, before your goodness and your wisdom kill us both."

Of course Lonoff won't, and his struggles to maintain the monotony of his life—against Hope's threats, and the seductions of an anguished and hauntingly attractive female student—are the subjects of young Nathan Zuckerman's thoughts and fantasies. Nathan, who comes from a middle-class Jewish background, has warded off his large and pervasive family—only to find, in the puritanical New England woods, the most ironic commentary on his roots.

Compelling, deliberately unique, *The Ghost Writer* is a foray into that no-man's land where art gets mixed up with life, and the result is a zany explosion of wit.

Peter's People
By Dr. Laurence J. Peter (William Morrow & Company)
With a burst of humor and a fancy for epigram, Dr. Peter (*The Peter Principle*) has written a thoroughly delectable book about thoroughly entertaining people, from P.T. Barnum to Oscar Wilde. Using their ideas and words, as well as his own pithy remarks, Dr. Peter offers up eight chapters of brief, diverting anecdotes which prove (among other things) that "the pen is funnier than the sword." On the pretext that he is tired of wrestling with his own stubborn subconscious, Peter puts down the words of William James, the philosopher, who had a dream in which the secret of life was revealed to him. In the morning, James read what he had written during the night:

Higamus, Hogamus, Women
are Monogamous
Hogomus, Higamus, Men
are Polygamous.

Among Peter's many laws are two that are deliberately delicious. "Nixon's Principle: If two wrongs don't make a right, try three." The other is "Kommen's Law: If you look like your passport photo, you're too ill to travel." To Peter's already lavish sense of principles, calculations, perspectives, probabilities, and laws, he adds new laws by notables from A to Z—ending with "Zymurgy's Law of Evolving Systems Dynamics: Once you open a can of worms, the only way to re-can them is to use a larger can." Best read in spurts, *Peter's People* is a wicked delight.

Persons of Consequence: Queen Victoria and Her Circle
By Louis Auchincloss (Random House)
With a civilized kick-in-the-teeth manner, Louis Auchincloss has written about such people as Louise Lehzen (the young Victoria's adored governess, who was oddly absent from the Queen's will), Lord Melbourne, Albert the Good, Benjamin Disraeli, Edward VII, and others. Auchincloss describes how Lord Melbourne, the Prime Minister, scorned orders of merit, believing "that nobody did anything very foolish except from some strong principle." As Melbourne said, "This damn morality will ruin everything."

According to Auchincloss, it was not Victoria, but the priggish Albert who, as Prince Consort, brought prudishness to the Court, with his horror of all adultery—then a diverting pastime for the nobility. Somewhat cruel Albert was "ripe with the briefness of a ripe melon." Victoria loved him passionately.

Louis Auchincloss has written with tact—and an occasional indiscretion—savory essays on the Queen and her circle. A master at detailing the unpleasantness of life, Auchincloss, with charm and impressive facility, has created an infectious delight.

(What's News, continued on page 59)

enter Chloé

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WHAT'S NEWS, WHAT'S COMING

RECORDINGS

By David Sargent

Just a few years ago, the core of the classical-music repertory included Haydn, Mozart, Beethoven, and a few nineteenth-century masters in a line ending with Wagner and Brahms. Now, grudgingly, the standard repertory has inched forward in time to embrace Mahler and Bruckner: those two ponderously serious, but therapeutically compelling, Germanic creators of long, sprawling orchestral works they called Symphonies—although in form and effect these pieces were a far cry from the concise symphonies of a century earlier. By now, both composers have established themselves, and one sure sign of that is the frequency with which new recordings of their symphonies appear on major labels with major conductors at the helm. It's almost as if a conductor doesn't feel he's *arrived* unless he has a Mahler cycle and a Bruckner cycle on records.

Eugen Jochum was one of the first to record a Bruckner cycle. Now he's doing it again with Dresden's Staatskapelle on Angel, starting with the massive Eighth Symphony. To this reviewer's taste, however, Jochum's Bruckner was always a bit too brisk and prosaic; these are essentially mystical works, and they're best served by the sort of mystical concentration brought to them by Wilhelm Furtwängler and—more recently—Herbert von Karajan. That legacy is well represented among the younger conductors by Daniel Barenboim, whose recent recording on Deutsche Grammophon of the Sixth Symphony represents the third installment of *his* ongoing Bruckner cycle with the Chicago Symphony. Barenboim has sometimes let his Romantic affectations lapse into the mannered; but here he controls the musical flow surely and persuasively, without falling into the misguided directness of Jochum's approach.

On the Mahler front, the American arm of the British Unicorn label is re-releasing Jascha Horenstein's Mahler recordings, drawn from both studio and live recordings with different orchestras. Some of these are still available on the Nonesuch label, though Unicorn's sound is superior. The latest is Horenstein's studio version of the mighty *Third Symphony* which, for all its sensitivity and beauty, strikes this listener—as do many of Horenstein's recordings—as lacking in tension and drama. A more successful Mahler cycle is James Levine's on RCA. The fifth installment is of the Sixth Symphony, recorded with the London Symphony Orchestra. Levine can be an erratic conductor; sometimes he sounds underprepared and vigorously indifferent. But here he combines the directness and passion of the younger generation with some of the breadth of earlier Mahler champions into a most winning performance.



Singer-songwriter Neil Young's new disk shows "vulnerable passion, poetic simplicity"

MORE RECORDINGS:

Neil Young: "Rust Never Sleeps" (Warner Bros.). A live recording of all-new Neil Young songs, softened with extensive studio overdubbing. One of Young's finest records, full of the vulnerable passion and poetic simplicity that distinguishes this greatest of the rock singer-songwriters.

The Who: "The Kids Are Alright" (MCA). The sound track from the band's documentary film, amounting to a summary of itself during the days when Keith Moon, their irrepressible drummer, was still alive. Not really a "greatest hits" collection; there are too many eccentric live scraps here for that. But indispensable for fans of a band that counted among the very best in rock history.

(What's News, continued on page 60)

WHERE TO EAT NOW

Restaurant Leslie



There's a trend in restaurants towards the small, genuinely personal. Restaurant Leslie, behind an ordinary Greenwich Village storefront, is a gastronomically dazzling Manhattan example of the trend. "Leslie" contains precisely nine blue-napkined tables, and all of its imaginative treats are prepared by chef Leslie Revsin and sous-chef Barbara Sittler, while partner Roxanne Betesh manages the place (Leslie's the one in whites with Roxanne, *right*). There is a comforting quiet in "Leslie's" little pale, homey room, and such good things to eat—elegantly dished up. Nothing tricky but delicious contrasts—such as Roquefort beignet with apple purée, the tang of the hot cheese against the sour-sweet cool apple; quenelles of scallops, thistle-light, saffron-threaded, in a mussel-fortified *vin-blanc* sauce. And the chocolate nut torte is the melting rich dark cake of dreams.—L.L.



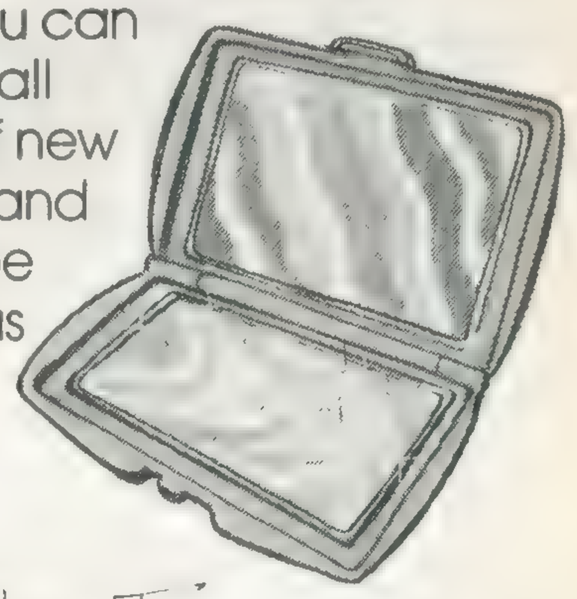
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WHAT'S NEWS, WHAT'S COMING

Dance

By Holly Brubach

When a dancer comes of age...

No matter how sophisticated the taste of the audience, watching dance is an essentially childlike experience: We are led along an unfamiliar course—bored by the predictable, seduced by the unexpected. Surprise—from one moment, one movement to the next—is the very essence of good choreography.

Of course, as audiences become better-versed and dancers more proficient, the expectations are higher. It takes more—more turns, more extension, more elevation—to startle us: Today, a member of the corps may be capable of the feats that years ago were the soloist's claim to fame. But if technical prowess is now taken for granted, expression is not; and the dancers who can inform technique with personality often force us to revise our notions of what ballet is about. Whoever thought a ballerina could be so athletic before Merrill Ashley? Or so sexy before Suzanne Farrell? This is one of the ways in which good ballet astonishes us now—with the accuracy of its commentary on real life.

Generosity is still a measure of greatness in a dancer, but it is generosity of a different kind: Virtuosity alone cannot satisfy audiences who have come to take good technique for granted. The dancer who is technically secure, free to concentrate less on the mechanics and more on the shading of the movement, gives us a more personal reading—and this "personality" is the mark of maturity. One of the joys of following any company closely is watching dancers come into their own, reconciling their individual differences with the classical "ideal" as diagrammed in the books. You see it in the way a dancer lays claim to the choreography as if it were his own: In the clarity with which Peter Martins defines every position, in his self-effacing attentiveness to his partner. In Natalia Makarova's resolve to make a character speak through every gesture. In the way Bart Cook softens his landing to make a jump seem that much more gentle. In the expansiveness of Martine van Hamel's *port de bras.* In Fred Astaire's insistence on perfection in detail. Coming of age this season are several remarkable young dancers. Among them: Patrick Bissell, at American Ballet Theatre; Kyra Nichols and Daniel Duell, at The New York City Ballet.

To the extent that movement is the "language" of ballet, every dancer is schooled in grammar. But it is the realization that the classical vocabulary is not archaic, imposed by tradition, but topical and descriptive that gives the dancing an eloquence that training alone can never produce.

MORE DANCE:

Keeping up with the American Ballet Theatre: the full company at the Metropolitan Opera, NYC, for two weeks of repertory; September 4-16.

(What's News, continued on page 63)

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TV

By Diane English

What viewers want: dynamic new shows

The new television season—that electronic ritual—is once again upon us. This year, there are as many roses as thorns, plus some interesting new trends in programming.

Television has discovered the woman. Not as a character, but as a viewer. And in order to reach her, programmers have loaded up their weekly series with single, divorced, widowed, and otherwise eligible and attractive men. Example: Brian Dennehy, who stars in CBS's charming whodunit, *Big Shamus, Little Shamus*, is a walking bear of a man (with a thirteen-year-old-son to boot), who could melt the heart of any demographically desirable woman. Add Joe Don Baker of NBC's *Eischied* police drama, and James Vincent McNichol (Kristy's brother), in CBS's *California Fever*, who is destined to make it as the biggest teen heartthrob since the Fonz.

This season will probably go down in television history for scheduling two weekly series that feature Black actors in non-stereotyped roles. James Earl Jones has his own series called *Paris* (CBS), in which he portrays police detective Woody Paris, a clever mix of the best of Columbo and Kojak—played Jones style. On ABC, Louis Gossett, Jr., stars in *The Lazarus Syndrome*, about the relationship between a heart surgeon (Gosset) and his former newsman patient.

What the presence of hospital shows (and Westerns) usually means is that the audience is getting older, and indeed it is. There are still the silly sitcoms with mass youth appeal; but there seem to be more meaty series too. One only hopes that this year such series will survive the ratings war. Some people will never forgive CBS for canceling *The Paper Chase* and *Kaz*; but, according to that network, nobody watched those shows. Nobody, in TV terms, means fifteen million people—small potatoes to a medium with the potential to reach seventy-one million households.

Viewers will see more news programs this year. A recent Roper poll indicates that television is the prime source of our news, and NBC's Fred Silverman is planning to capitalize on our new thirst for informational programming. He is resurrecting the *NBC White Paper* series, and has given *Prime Time Sunday*, the new magazine program hosted by Tom Snyder, a regular spot. All three networks are upping their documentary- and news-show quotas for prime time.

Comedy will always be the backbone of any commercial network schedule, and every programming executive fantasizes a new *Mork & Mindy* smash. Prime candidates this year are *Benson* (ABC), a spin-off of *Soap* starring Robert Guillaume; *The Associates* (ABC), from the team that produced *The Mary Tyler Moore Show* and *Taxi*; and *Working Stiffs* (CBS), male slapstick in the tradition of Lucy and Ethel, starring Michael Keaton and John Belushi's brother, Jim.



Bearish, huggable Brian Dennehy, with TV son Doug McKeon, in "Big Shamus, Little Shamus"

MORE TV:

For those pondering the fate of the oldies but goodies: "All in the Family" is relocating to "Archie Bunker's Place"—Archie's Queens tavern—with Jean Stapleton making occasional guest appearances; ex-"Charlie's Angel" Kate Jackson is busy with ABC's remake of "Topper" with husband Andrew Stevens; and Mary Tyler Moore takes a yearlong hiatus to prepare her new sitcom for fall of 1980.

COLLECTING

By Judith Goldman

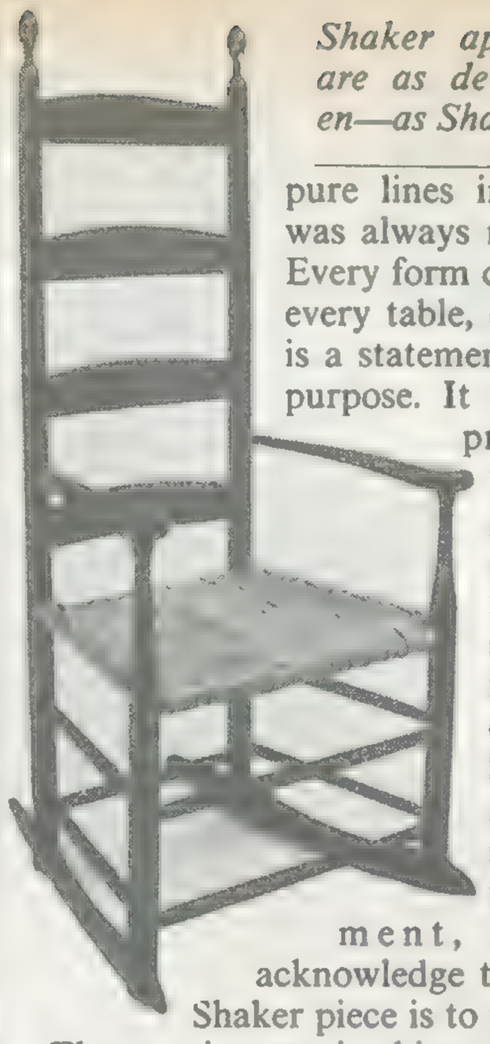
The best of Shaker—a simple delight

Everything Shaker—from spare, functional tables, cupboards, and rocking chairs, to old-fashioned graphics—has been collected since the 1920s, when the late Edward Deming Andrews and his wife Faith began to acquire, study, and write about Shaker artifacts. Interest has steadily grown, and in the last year—according to Robert Bishop, director of New York's Museum of American Folk Art—it has doubled. Mr. Bishop thinks the interest has as much to do with Shaker life as Shaker beauty: "Their communes," he says, "worked so much better than ours."

Because they believed the millennium had come, Shakers gave their lives to the spirit's salvation; and because sex and property ran counter to redemption, they renounced both. At the movement's height in the 1850s, six thousand celibate Shakers lived in close to twenty communities. They made what they needed—clothes, housing, the now prized furniture—and ran efficient industries. They bottled medicine, packaged seeds, and mass-produced Shaker rocking chairs, which worldly department stores, like Chicago's Marshall Field & Co., sold.

They were clean, orderly, industrious, devout, sexless, and truly modern. Shaker simplicity inspired Martha Graham's dance, Aaron Copland's music, Danish modern furniture. Long before the Bauhaus, Shakers followed the principle: less is more. Before the Emancipation Proclamation, they welcomed Black members; and, from the start, women's role was an equal one. Their Messiah, after all, was a woman—their founder, Ann Lee.

Religion was their art, and their crafts reflected it. Spare Shaker furniture looks like



Shaker appeal: collectors are as devout—and driven—as Shakers themselves

pure lines in wood, but it was always more than that. Every form carries meaning; every table, cupboard, chair is a statement of communal purpose. It is not only the precise craft or the lean elegance that makes Shaker furniture sought after; it is the life that craft reflects. Shakerism was America's most successful Utopian experiment, and not to acknowledge the content of a Shaker piece is to miss its point.

The new interest in things Shaker has, unfortunately, made prices soar. A Shaker cupboard which sold for $650 five years ago can cost $6500 today—that's if you find one. Material is scarce. Still not a metropolitan taste, Shaker furniture rarely sells at city auctions; and, when it does, prices are low. The best dealers cluster around the original Shaker communities, and competition for the best pieces is fierce. Like the Shakers, their collectors keep to themselves. They are devout, driven, and very competitive.

The best of Shaker: this month, New York's Museum of American Folk Art presents "Shakers in New York State," an elaborate exhibition of Shaker simplicity that examines the architecture, furniture, and crafts made by the Shaker communities in Mt. Lebanon, Watervliet, and Groveland, New York.

New York's Mayor Ed Koch, who has an eye for the arts, has proclaimed September 10–16 Folk Art Festival Week. Events include: "Shaker Life in America," a two-day seminar at Sotheby Parke Bernet; September 11, a special preview of the fall Antiques Show at the Seventh Regiment Armory with country food and wine; September 12, an exhibition of Phyllis Haders' superb Amish Quilt Collection at the American Standard Building, 40 West 40th Street; September 16, a special Shaker service, with surviving Shakers participating at Trinity Church; and at the New York Public Library's main branches, exhibitions of Shaker manuscripts, graphics, and their influence on the performing arts.

MORE COLLECTING:

More and more people are buying directly, at auctions here and abroad. This summer's record-breaking sale: Saudi Arabian financier Akram Ojjeh's French furniture collection (formerly the Wildenstein Collection), sold by Sotheby Parke Bernet. Within the sale's first hours, records were being set, then reset by the very next lot. Sotheby's debonair, unflappable director Peter Wilson showed signs of strain, and Greek shipowner Stavros Niarchos didn't get what he wanted. The sale's total, $12,997,630, was a world auction record for furniture. And when London's Heim Gallery paid $1,779,920, beating out Mr. Niarchos, for the sale's pièce de résistance—a Louis XV ormolu-mounted marquetry corner cabinet by Dubois—yet another record was set: the highest price ever paid for a single piece of furniture.

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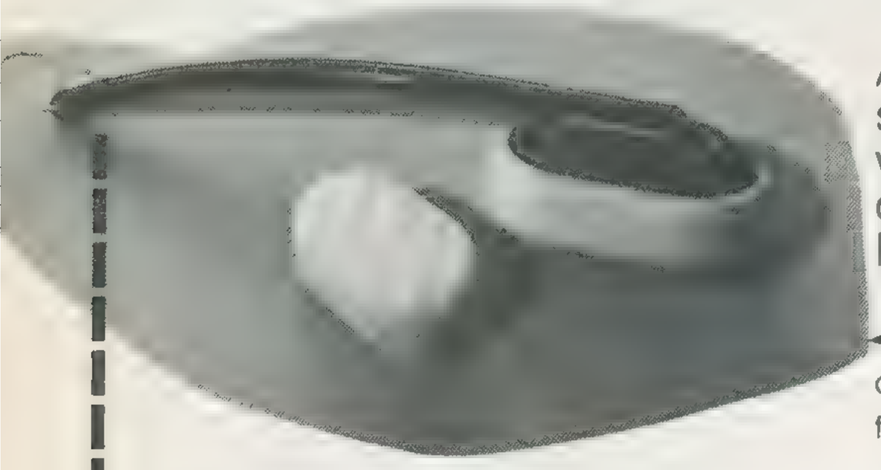
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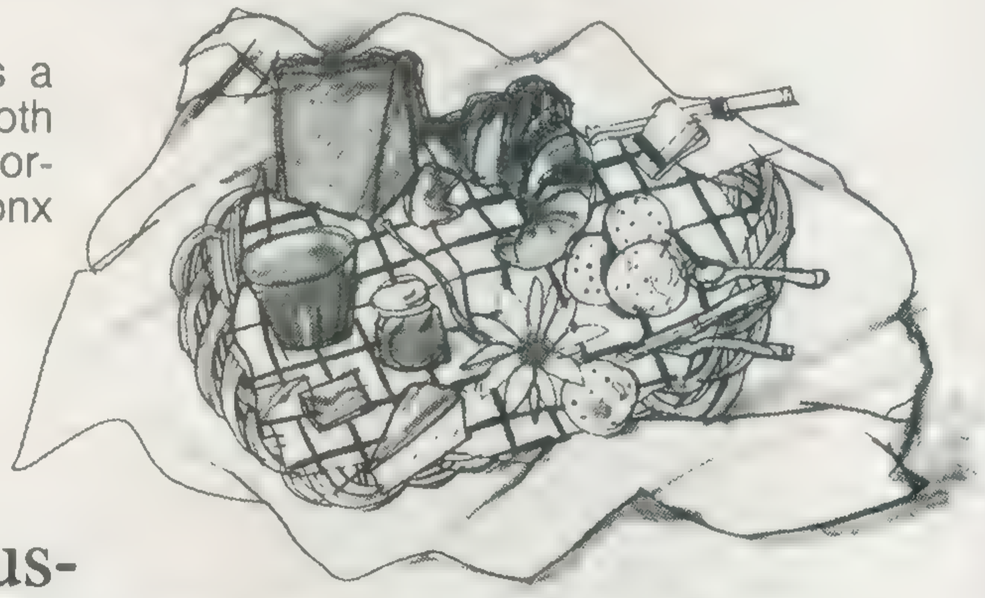
Relaxation! You need it...it's vital! For your own sake—your health—make it a regular part of your day

If you're a working woman, how can you cope with stress? For starters, there are some simple things you can do. The bottom line to them all: reserving time—every day—to do something relaxing; e.g., put your feet up, slip into a bath, try a massage, a ballet class. (Exercise—especially stretching—is the most important thing you can do.) Whatever you do, the point is: do something! . . . Danusia Pawska, a NYC masseuse, brings her table to your door for a one-and-one-half-hour massage. (201) 935-5374. Former Olympic gymnast Magda Schuster instructs you in exercise for one hour, follows it with another hour of massage. (212) 580-9605.



A warm shower is relaxing. So is a steambath. Now you can have both with the "Steembath," *above.* To order: $44.95 ppd. Kagle, 4422 Bronx Blvd., Bronx NY 10470.

◄Finally! An inexpensive bath brush reaches comfortably!—to the small of your back, and a friction "sponge." $3-$17. Cassa by Crayonne.



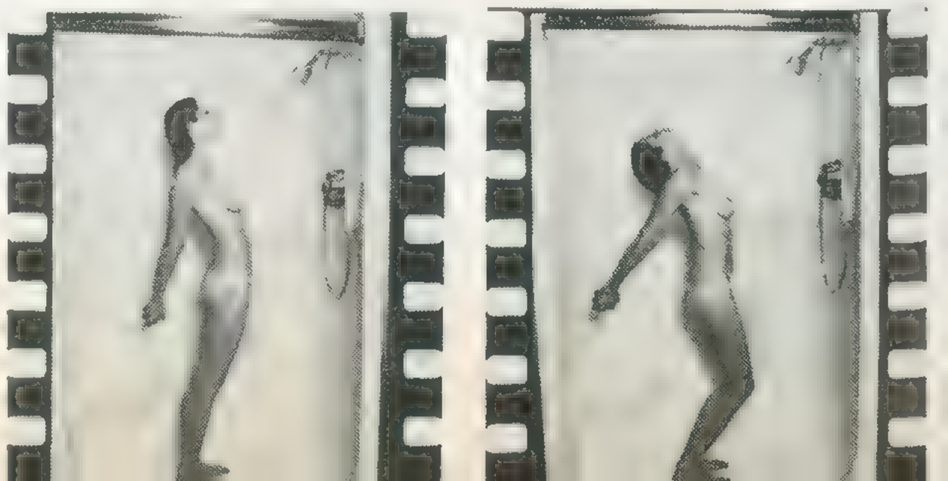
Often a change of routine can do the trick—a walk, a drive, or just a break from whatever it is you're doing. Just one example: having Breakfast in Bed, *above,* delivered right to your front door. $9.50, Sundays only in NYC. Call (212) 734-8276 (9:00 A.M.–2:00 P.M.).

Warm, pulsating water massages sore muscles, reduces painful contraction, makes stretching easier, more therapeutic.



"Stretching in the shower for ten minutes at night dissolves a day's worth of tension," *says Willibald Nagler, M.D., physiatrist-in-chief, The New York Hospital-Cornell Medical Center, who gave us the two simple shower exercises here. (Caution note: Be sure your shower has a nonskid floor.) For neck, shoulders, and thighs, above left to right: Direct water to upper back. With feet apart, lock hands behind lower back. Take a deep breath and bend forward from waist. Keeping knees straight, pull arms up. While breathing out, bring head down, as close to your right thigh as possible. Straighten up slowly. Repeat to the left. Do 5 times . . . . For the chest, right: Direct shower rays toward chest. Lock hands behind you. Bend head backward, pull shoulders back, bend knees slightly. Pull arms downward; hold. Repeat 5 times.*

Sometimes it's not just a bath that relaxes you, *but the delights you put in it—or on you afterwards; e.g., moisturizing bath beads (such as Jean Naté's) . . . that explode with emollients . . . . For Aliage lovers, there's now an Aliage Fragrance Soap to lather up with. . . . And post-bathing: Everyone's (and every doctor's) favorite: Keri Lotion (now—at last!—in a plastic bottle).*



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By Request.

Pore-Minimizer Makeup was produced by Clinique because there was a demand for it—from dermatologists and from women.

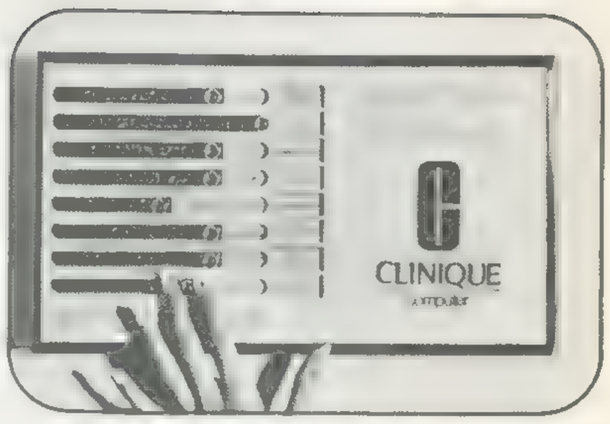
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Beauty Now



Latest news to make your beauty life better

Two secrets of applying mascara, innovative tools to try. 1. The finer, smaller a wand, the easier it is for you to brush mascara into hard-to-get-at corner lashes without smudging. To help: Helena Rubinstein's tiny-wand Every Last Lash, below top . . . . 2. Remember always to comb mascara'd lashes after they dry—prevents clumping. To try: Max Factor's Super Lash Maker, with a comb on one side, a brush along the other side and on the tip, below.

New "technology" and the beauty industry. What does it really mean to you—the consumer? Actually, quite a lot. It means interesting, inventive packaging: a handy, roll-on foundation, for example; a wider, flat-tip sponge brush, an easier-to-use mascara wand. It means improvements, too—new developments, better formulations. Anything that's easier. Problem-solving. Or just more convenient. That's their only claim.



Common nail problem: nail ridges—bumps that run along the length of the nail. Never attempt to file or abrade them in any way—this will damage the nail's surface. Much better: New "ridge fillers," which smooth over rough spots. Just a few: Chanel's matte Multi-Base/Ridge Filling Base Coat; Andrea's glossy Acrylic Shield & Base Coat; Sally Hansen's Smooth Nails.

what's news in . . .

BEAUTY TOOLS . . .

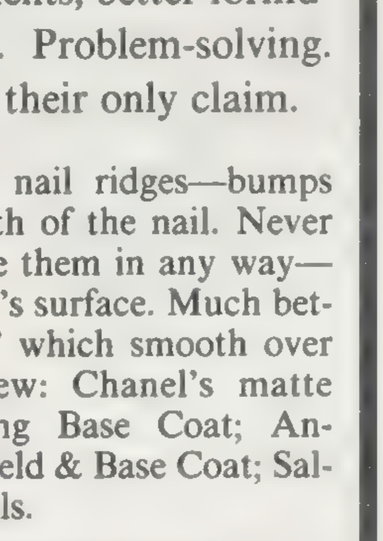
As any on-the-go woman can tell you, liquid foundation is a difficult beauty item to travel with—until now. The Roll-on Traveler, from "i" Cosmetics, is a liquid foundation in a roll-on bottle (similar to the deodorant kind) . . . . Quick way to spritz on fragrance: Lanvin Effuseur Arpège cologne—gives a continuous scent spray—until you release the button.

AND BEAUTY PRODUCTS . . .

Deodorant isn't always easy to use—i.e., right after shaving under your arms. Now from Owen Laboratories, a new Allercreme Roll-On Anti-Perspirant that's alcohol-free. . . . Everyone, every once in a while, needs a good cover-up. Germaine Monteil's new one—concealer, primer, highlighter—is great . . . ask for Secret Light Illumination Base.

To tuck in your bag . . .

Sometimes, it's small, handy beauty essentials that give us the most pleasure . . . not only because they make the simplest tasks even simpler, but because they're attractive-looking; e.g., these lighted makeup mirrors, right. Top: a double-mirrored, magnifying compact (3½" square) that lights up when opened. From Schildkraut, "tortoise," $15. At Henri Bendel, NYC. . . . Barone's "silver" hand-mirror—the size of a lighter. To order: $10.50 ppd., 414 W. Broadway, NYC 10012.



Above: Hair, Christiaan. Earrings, Ken Begun.

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Money in houses...couples in books...comic strippery ...and an ad to remember

By Lorraine Davis

OWN YOUR HOME, OR SOMEONE ELSE'S

Since today's economic climate requires us to use resources to the maximum, women in increasing numbers are turning toward ownership of real estate as a way to conserve money or to earn some. Long discriminated against in the home-mortgage market, the working woman today is finding some easing of attitude at the lending institutions. This fall, the U.S. Department of Housing and Urban Development will back workshops on "Women and Mortgage Credit" for organizations in sixteen U.S. cities, based on a pilot seminar that was part of last spring's annual convention of Women's Equity Action League in Washington, DC.

Jo Ann McGeorge, Ph.D., project director of HUD's mortgage credit program, explained that most women have been taught to be frugal, to save; but credit depends on establishing your ability to handle debt. The HUD project is designed not only to educate women about their rights and possibilities in owning a home or income-producing property, but to demonstrate that women are worthy of credit.

"Home Buyers Information Package," a booklet explaining ownership basics, can be ordered from Superintendent of Documents, Government Printing Office, Main Bookstore, 710 N. Capital St., Washington DC 20402. A bibliography of government booklets on related subjects is in the works.

THE FUNNY SIDE OF FEMALE

On September 10, one more segment of pop culture, the comic strip, updates on American women. Koky, protagonist of a new strip by Richard O'Brien and Mort Gerberg, is a wife, mother of three, and works as a newspaper columnist. Even if you're not old enough to remember "Tillie the Toiler" or "Somebody's Stenog," the new strip will remind you of how far we've come from the days when wifehood meant the natterings of "Blondie." Provided for newspapers across the country by Chicago Tribune-New York News Syndicate, Inc., "Koky" reflects the modern woman's opportunities and dilemmas, the options that "give a new dimension to ambivalence."

ADVERTISING YOUR NAME

Harry J. Gray, chairman of United Technologies, was said to be "overwhelmed" by close to 10,000 requests for reprints of a full-page advertisement by United Technologies in "The Wall Street Journal" headlined "Let's Get Rid of 'The Girl'"—i.e., call women in business by their names or titles, not address them like infants or servants. Part of a campaign to make his company—a corporate parent of manufacturers of aircraft, elevators, and other big-tech products—better known, the ad drew verbal bouquets (and one of 'mums, carnations, and iris) from women's groups, working women, and UT's own female stockholders.

FUTURE TALK

Where do we go from here? Thirty years after French philosopher Simone de Beauvoir examined woman's subjugation in *The Second Sex* (now a Vintage paperback), a seminar, September 27–29, by The New York Institute for the Humanities at New York University will consider the tasks of feminist theory today and commemorate De Beauvoir's now classic work, in which she wrote, ". . . when we abolish the slavery of half of humanity, together with the whole system of hypocrisy that it implies, then the 'division' of humanity [into male and female] will reveal its genuine significance and the human couple will find its true form."

Info: The Second Sex Conference, The New York Institute for the Humanities, 19 University Place, NYC 10003.

BOOKS BY/ABOUT WOMEN

Books abound on the doubts, confusions, and joys of the female condition, many by women. Now, novelist and Montclair State College professor **Anne Z. Mickelson,** Ph.D., has written, in *Reaching Out* (Scarecrow Press), a book about the women who appear in the fiction of twelve well-known women writers.

With scholarly detachment, Ms. Mickelson shows how far these women's heroines often are from sexual equality. In their involvements with men, few come close to such goals as Gail Godwin's vision of a man/woman relationship in which "permanency is stressed, yet each is permitted to fulfill himself/herself in whatever way necessary . . . free to build his/her own life without leaning on the other, yet each draws from the other the nourishment to do one's best work."

The survey behind **Caroline Bird's** *The Two-Paycheck Marriage* (Rawson, Wade) also found equality at home more aspiration than actuality. Ms. Bird is optimistic about the future of marriage but notes that "Couples say they regard themselves as equal partners, but most of them don't act that way" and "Super-busy women develop stratagems for hiding their workload." However, not only do working wives live longer and feel better, but sex gains. "Anything that improves a woman's self-worth makes her sexually more responsive and nothing improves self-worth more than success at earning money."

Self-fulfillment, the search for the "elusive self," also occupies sociologist **Lillian B. Rubin** in her study of *Women of a Certain Age* (Harper & Row). Ms. Rubin's interviewees face their midlife passages and pressures with a new exhilaration at their own unfolding, finding that "Real rest, and the inner peace that makes it possible, comes only when the focus shifts from outside to inside."

For guidance to information on almost any other woman's problem you can think of, dig into the *Women's Action Almanac* (Morrow Quill), a fat compendium on women's organizations and issues from the **Women's Action Alliance,** or use the Alliance's wide-ranging feminist library at 370 Lexington Avenue in New York City.

WOMANPOWERED TELEVISION

"Educated women are America's major untapped resource" in the opinion of Laurel Vlock, Connecticut woman who can be seen on her own weekly television talk show in New Haven. About a year ago, Ms. Vlock joined with ten other women, three of them Black, in applying for a license for a television station in Bridgeport. Though this Connecticut industrial city and surrounding Fairfield County have a concentration of "decision makers," video has come from New Haven and, primarily, New York—with the result, one woman said, that local children often think NYC's Ed Koch is their mayor.

Before applying to the Federal Communications Commission, the founders—the first all-women group in the U.S.A. to seek a TV license—hired a lawyer and an engineer, made a demographic study, chose a tower site, prepared a program plan, and sold thirty thousand shares of common stock in their Bridgeways Communications Corporation, three-quarters of it to women. The group promises, if they win, to include programs aimed at women, with a daily half-hour of live discussion of women's issues.

RICHARD ASSATLY



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Our Cover: Pale Shadow fox worked with natural red fox, coyote or raccoon to create a striking chevron effect. The look — enticing, alluring, downright glamorous! And fox — in any one of its natural shadings — glowing pearl grey fox, sizzling red fox, and sultry shadow fox.

Right: The classic mink dramatized! Natural, vibrant shading is the key. Shown, the longer version of cool, exquisite blue iris mink.

Far Right: Replacing the old concept of jacket dressing with fresh, new ideas. Shown, the "knitted-effect" in Persian lamb, paired with fox or nutria . . . combinations of fur meshed to create one clean, very together look!

The Natural Canadian Beauty . . . each and every one . . . Unmistakably, Leo Chevalier.

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CANADA
Majestic
MINK

LEO CHEVALIER

Canada

S. Printed in U.S.A.

It's a Natural

Guy Bourdin looks at...

Woman Now

The foremost French photographer captures four of the most captivating Italian designers. Here, now, a September celebration saluting self, style...and bravura.



Bravura Estée Lauder style. Via a brightened collection of colors to wear when the emphasis is on elegance and the focus is on the face. Clear berry reds, magenta pinks, golden teals. A cared-for, sophisticated look, so right with beautiful wools, touchable tweeds, soft satins...the bravura to come.

Her Face: **E**stée Lauder

Her Clothes: **A**rmani

Basile

Fendi

Missoni

Bravura D'Italia / **B**loomingdale's / September 17-22

1000 THIRD AVENUE, NEW YORK. (212)355-5900.

Woman Now

From our Armani collection in Place Elegante.



Bravura played with a sure, subtle hand. Daring. Definitive. Dramatically sparse. Via bold-wrought jackets softened with shirring. One-button blazers. Soft, sensuous crepe de Chine blouses, and skirts that not only bring back the leg, but celebrate it. Even the fabrics are Giorgio's own design. It's here. Armani's threshold collection for the woman now...who wants tomorrow's classics.

Bravura D'Italia / Bloomingdale's / September 17-22

Woman Now

Bravura born of breeding and meticulous attention to detail. It's artistry translated into discreetly elegant asymmetry. A collection biased about the signature, side-buttoned long jac, shimmering silk blouse and important suit. Silhouettes so shaped, they're like sophisticated sculptures plucked from a pedestal. For the woman who knows what she wants ... and basks in bravura.



From our Basile collection in Place Elegante.

Bravura D'Italia / Bloomingdale's / September 17-22

Woman Now

From our Fendi collection in Place Elegante.



Bravura, time - capsuled in trapunto quilting. A collection of clothes that could be a collection of art...and is. Unabashedly forward, unmistakably Fendi. From evening satins swept with Mongolian lamb, to sunlit cottons and wools, the feeling is forceful yet feminine, cultish and aware. The turnout in trapunto—a must-see for every Fendi fetishist and an unforgettable example of bravura.

Bravura D'Italia / Bloomingdale's / September 17-22

Bravura of delicacy. Tai and Rosita have again out-done themselves: dressmaker knits transcend mere mannequin status via tantalizing texture, kaleidoscoope color. Coats reverse to quilted water-shedding nylon. Jackets, skirts and camisoles are compatibly well-suited. It's a collection conceived with all the touches—scarves, stockings, handbags, belts. If you promised yourself you'd own something Italian this fall...what better than a bit of bravura.

Missoni



See the new collection now in our Missoni quarters.
The knits captured here, due in November.

Bravura D'Italia / Bloomingdale's / September 17-22

When the feel is
Mat and the finish
is Satin…
The Look is
LANCÔME

HYDRIX Mat

When your skin needs to feel moist—not oily—try new HYDRIX Mat. You'll like the way it smoothes on, then disappears. So your skin looks soft, dewy, healthy. Feels mat…never oily. Add to this the hydrating benefits of HYDRIX—our patented "moisture trap"—and you have a sheer, protective barrier that locks in natural moisture for up to 12 hours. Yet lets your skin breathe. Sensible? Bien sûr.

MAQUISATIN
Satin-Finish Liquid Makeup

When it comes to makeup, the finish is what counts. MAQUISATIN Satin-Finish Liquid Makeup slips on like silk…finishes like satin. With flawless coverage that hides tiny lines and imperfections. Yet looks perfectly natural. The one foundation you ought to wear for minimum makeup…nighttime glamour. Lasting, wearable color that flatters the skin in a shade just right for you. Sensational? Oh oui!




From sensible to sensational
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Your Letters to Vogue's View

EDITOR'S NOTE: *In May, Vogue's View discussed two different clothes attitudes: the casual comfort and classic simplicity of American designs and the European emphasis on quality and personal style. We asked readers to share their ideas on this subject. Here are just some of the replies.*

International dressing
Just received the May issue, and noticed the article on American vs. European dressing. I'm sitting in my office wearing an Italian loose knit pullover, Levi's, French sandals, and a carved ivory bracelet I bought in Germany years ago. My handbag is Mexican, my cologne is from Spain, and I think I look as American as can be.

But somewhere in Europe . . . I know there is a lady in a very similar outfit thinking how very European she must look today.

Travel, communication, massive import and export of goods and ideas, and worldwide inflation have all but erased the lines. But it has also given us a chance to pick and choose the quality, style, and price range we want. . . .

Ms. Sam Huges
Nashville, TN

European opinion
Being a European who has lived in New York for many years and frequently travels to Europe, I was particularly interested by your article on page 198 of the May issue. . . .

American women, as you so rightly point out, want their fashion to be functional. . . . American fashion is probably the best in the world in terms of fit and quality. . . . No where else can one find the variety and price range available on the American market. The average woman in the street is better dressed here than any of her counterparts elsewhere in the world.

Liliane Cannon
New York, NY

First impressions
Two things: grooming and quality of fabrics make the difference, in my opinion, between the way Americans and Europeans dress. . . .

If first impressions count, here is what I entered in my travelogue upon arriving in Paris, "Again, people look so nice. Women are in wonderful fashions made of beautiful fabrics. They are so well-groomed, polished, manicured, made-up, and perfumed. Hair, in particular, looks so differently chic. How does everyone manage to dress so expensively?"

My first week back home made me all the more sensitive to the differences. Frankly, we all looked as though we had taken our clothes directly from the wash and wear cycle of the dryer, slipped into some shoes, grabbed our handbags, and went. Old habits being hard to break, I did. . . .

Joan Moore
Denver, CO

Instinctive to Europeans
. . . The American woman can have a look for all her different life styles. "High" fashion suits her city and social lives, while L.L. Bean outfits her weekends in the country. . . . The world is our marketplace with quality merchandise, at all prices, imported from every imaginable place. There is something for everyone. Buffalo has many, many well-dressed women. However, there is still a majority who don't have a sense of how to cull the best look for themselves from all that is available, which seems to be an instinctive thing with many European women.

Kathryn Bradley
Buffalo, NY

Pro and con
Wearing "this season's look" is a must Europeans think the world expects of them. Individual Americans care less what the world thinks of what they wear, but too much about what their neighbors think. . . .

Europeans' "stronger sense of quality" seems based on snobbery, not durability. They save identifiably important clothes or accessories.

Americans, liking change, feel less guilty about their throwaway tendencies if a fad hasn't cost too much. They cling endlessly to some favorites because of sentiment, not cost or quality.

In the fashion field, European arrogance once intimidated us. Not so any longer. Nor do we seem to care if others follow our lead. Somehow, I think our Bicentennial was our graduation party.

Name withheld
Charleston, SC

People-watcher
I am not a fashion expert—but a casual observer and people-watcher. It is my opinion that the smartest dressed women in the world are those of Chicago. Paris? A close second! . . .

I believe American fashion, for people with middle-class values and middle-class, tax-burdened pocketbooks, is better than what I've seen abroad. However, I enjoy bargain-hunting and shopping abroad. I love the Danes' tailors. I love Spanish leather suits and I love my Scottish plaids. But I enjoy my Chicago-bought fashions best of all. I also enjoy Vogue magazine.

Katie H. Wright
East St. Louis, IL

Europeans dare
Europeans are more sophisticated in their way of dressing, especially in France and Italy. They like to mix, to add, to play with accessories . . . the result is more charm, more femininity . . . more individuality—and still comfort.

Americans do not seem to bother with all these ingredients. . . . The result is that, even if you are good looking, the clothes look less attractive, less original, more square and plain, unless they are of very good quality.

For those who want to—it would not take too much to change—just a bit more imagination and daring. It is so much fun, an art, a game in itself. . . .

Pascale Agnel-Barber
West, TX

Leslie Fay
presents
Gourmet Dressing



Delicious fashions, stylish food.

A gourmet's dream—pleated white sauce in a silky pour of Qiana® nylon with its own braided belt. Also in olive black, it comes in sizes 6-16. An appetizing $60, it's shown here in the beautiful King Cole Room of the Sheraton St. Regis in New York City.

And a Taste of Sheraton

Delicious Fashions from Leslie

Breakfast at Sheraton's Royal Hawaiian, Honolulu

A tasty beginning.
A shoulder-buttoned chemise
in a yummy purple or jade,
mock-suede sashed.
In Dacron® polyester/acrylic,
and sizes 8-18, the price
won't scramble your budget. $50.





Lunch. A Leslie Fay Duo at the Sheraton Palace.

Today's Dacron®* polyester makes sure they wear as beautifully as they look. And they look right at home amidst the luxurious food and decor of the Sheraton Palace, San Francisco. Left, V-neck mock wrap is trimmed and belted in poly/suede. Also in blue, it's sizes 6-16 and a "canape" price. $54. The two-piece cardigan jacket shelters a V-neck sleeveless dress with sweater rib top and trim. Also in jade, and in sizes 8-18, it's a full-course wardrobe in itself. $70.

*A registered trademark of DuPont.

Hats by Frederick Jones

Fay

Tea.
Tea for two,
Diamond Head and you.

Besides the exquisite meals at the Sheraton's Royal Hawaiian the view is, well, look! She's about to enjoy high tea, and meanwhile everyone is enjoying her in a new seed knit. Also in black, it's rayon/nylon, scooped and flared. Sizes 6-16. The price will make you hungry for more. $60.



As exotic as the Hawaiian scenery...a "blooming" fruit salad, a la Sheraton's Royal Hawaiian.

The Sheraton Molokai in Hawaii



Cocktails. Basic Black on the rocks.

The sculptured seaming of this no-waistline sheath of pure Dacron® polyester, makes it a standout, even on the rocks of Molokai, beside the stately Sheraton Molokai. Subtle touches of rhinestones on the V-neck, and a padded tuck shoulder for new shape definition. Also in blue, it's sizes 6-16, and a very unsplashy $66.

The Sheraton Centre, New York City



Dinner. Leslie Fay takes you to the Lion's Share.

You're at the Sheraton Centre, and velvet is a feast for all your sensations. This two-piece suit is classy and classic. The blazer jacket has satin piping and collar. Sizes 6-16, only in black caviar the price is an easy "entree." $80.

The Sheraton at Fisherman's Wharf, San Francisco

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Dancing.
The Sheraton at
Fisherman's Wharf
has the beat. And
Leslie Fay moves
with it!

Swirly, twirly, silky sensuous Qiana®* nylon, in vivid red or a true blue. Very danceable. V-necked, quilted shoulder & a velvety belt! Sizes 6-16, it's a head-turning $50.



Like Leslie Fay, Sheraton Hotels aim to please discerning guests —by serving up cuisine like this —not just unforgettably beautiful —it tastes wonderful.

If you dress like a gourmet–Leslie Fay
then you ought to taste Sheraton

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(like a woman should be)



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Jolen creme bleach 'not only for your face'

Jolen is famous for bleaching facial hair and paling brows but did you know it works equally well to camouflage excess body hair? Magically it lightens dark hair on arms, thighs and tummy to blend with your natural skin tones. Available in Regular (great for travel) and Giant (ideal for bleaching large areas), **Jolen Creme Bleach** is sold at cosmetic counters or write to Jolen, Inc., Fairfield, Connecticut 06430.





Beauty Now

The good earth... head to toe!

You've heard this before, so consider this message a skin-care reminder: mud and clay, the great restorative therapies of Europe, are wonderful skin treats. Why? For one thing, clay and mud are natural ingredients. For another, they help cleanse, stimulate, tighten (which mud does what depends on where it was mined). If those are not reasons enough, here's one thing more: you can use clay and mud for practically anything. Case in point: Pierre Cattier's entire line of French clay products—toothpaste to soap to an all-purpose canister of clay powders (a great mask!).

Another treat, harvested from the earth: jojoba beans, grown in Southern California and farmed for their superb supply of oil—(jojoba is replacing sperm-whale oil as cosmetics' emollient base). It's been hard to get, but now you can find the pure oil, as well as soap, facial scrub, shampoo—from Jojoba Industries, Beverly Hills, CA. . . . It's also the base of Crabtree & Evelyn's Sea Shell Savon Coquillage.
To order: $6.75 ppd. Crabtree & Evelyn, 1310 Madison Ave., NYC 10028.

Mud for hair! Ghassoul, a deep-cleansing clay found in Morocco, and in everything from Tanit, is *the* ingredient in Tanit's new Shampooing au Ghassoul. . . . Le Salon's Moroccan-born Bruno Demetrio offers Traitment de Terre à l'Argile, in his Southampton, NY, salon. . . . And from René Furterer, the French treatment pro, a hair Mud Bath—'N' formula for black/brown hair, 'D' for blond/red/grey—adds shine, protection. At Pierre-Michel's salon, NYC.



Mud packs for the face! For glowing/shining skin, a mud-mask facial is the best thing going, especially if you have an oily complexion. Some good ones include: Calvin Klein's Red Clay Refining Mask, Estée Lauder's Almond Clay Pack, Ultima II's Lilac Mineral Masque Concentrate, and the mask going on *left*: Adrien Arpel's Sea-Mud Pack with volcanic ash . . . a great surface-oil absorber to use in warm weather.

Super cleansing, *above:* cool earth, a splash of fresh stream water. Bikini from John Kloss for Lily of France.

Alone on a rainy day.
Giving in to thoughts of who you are and where you're going—
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This, too, is a time for real gold. Because
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SAKOWITZ



Kasper for Joan Leslie

The lacy racy un-little black dress.

HOUSTON

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at Bonwit Teller, Chicago



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Water.

If you know how to use it.



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But we can make water work for you. Neutrogena® Body Oil was specifically formulated to maximize the moisturizing effects of your bath or shower. It's a pure, light sesame-oil-formula which is applied *after* you bathe, while your skin is still wet, to hold in the moisture.

Does it feel greasy? No, because sesame oil is so light that it seems to disappear on your skin, although it really forms an invisible moisture-holding film. But it won't stain your clothes, either.

Put the world's most effective moisturizer to work for your dry skin. Keep it there with our help.

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A BELIEVABLE FACE. A FACE PEOPLE WILL NOTICE
A FACE YOU'LL LIKE EACH TIME YOU SEE IT IN THE MIRROR



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Beauty Q & A

This month: all about eyes—alleviating puffiness, using eyedrops, and more!

Q Is there anything you can do to alleviate morning puffiness under the eyes?

A "You can reduce puffiness around your eyes by elevating the head of your bed while you sleep," says Robert Auerbach, M.D., clinical associate professor of dermatology at the New York University School of Medicine, NYC. "People who have loose tissue under their eyes are especially prone to morning puffiness because water and other body fluids gather under the skin while they sleep, causing this area to swell. If you prop up your head while you sleep, body fluids drain downwards; swelling is minimized, or in some cases, disappears."

Dr. Auerbach feels that, rather than using extra pillows (too many can give you a stiff neck), it is better to elevate your bed. Place blocks of wood at the head of your bed *only* (*not* at the feet), so that your head is raised above the rest of your body. Eye puffiness, though, is not always the result of fluid retention. If puffiness doesn't disappear, see a doctor.

Q I wear eyeglasses all the time for reading. Is there a special way to apply my eye makeup so my eyes won't get "lost"?

A From Rex, a pro makeup artist in New York, come the following suggestions: Women who wear glasses need stronger, more defined day makeup than women who don't wear glasses. Color, line, and lash length must be exaggerated *slightly* to compensate for the shadows glasses and frames create. Stay away from dark shadow—they make eyes recede behind glasses, look "tired," too. Spend extra time applying mascara—you need more, but you don't want it to look heavy or clumped. Instead of waiting until last to put on mascara, apply two coats before you begin putting on all your other eye makeup. This allows time for the mascara to dry. As you make up your eyes, periodically apply more mascara, so that in the end you will have on about five coats. Comb through lashes to be sure they are separated.

Q Should a person who wears contact lenses do anything special in the way of eye makeup? Are there any types of products that she should avoid?

A According to Peter Laino, M.D., associate professor of ophthalmology at The New York Hospital-Cornell Medical Center, most eye-makeup products are safe for lenses-wearers to use, as long as care and cleanliness are maintained throughout makeup application. Hands must be washed and rinsed thoroughly before handling lenses; never touch your lenses while you're applying makeup. Also, be sure that eyeliners, creams, mascaras, *and their applicators* never come in contact with your lenses—or irritation may result. These are the two most important points to remember. Dr. Laino also advises lenses-wearers to stay away from powder eye-shadow formulations; these can flake off and get under your lenses. Pencil and cream products are better for lenses-wearers.

Q How can I improve the appearance of aging wrinkles that form around my eyes?

A Moisturizers will help minimize the fine-line wrinkles on your face. You should also moisturize the skin around your eyes, because that skin is thin, fragile, and has few oil glands. Don't, however, use your regular moisturizer—the skin around your eyes has special needs. What to look for in an eye cream: A formula: 1. That's absorbent and light-textured. You don't want a residue left under eyes—it causes makeup, especially mascara, to "bleed." 2. That smooths on very easily. Never "tug" at the skin around your eyes. 3. That is fragrance-free. Scent can irritate the delicate skin around the eyes. The people at Lancôme, who make so many good treatment products for the skin, have a new moisturizer designed specifically to meet eyes' needs. It's called Progrès Eye Creme.

Q Is it safe to use eyedrops regularly?

A According to Dr. Laino, "Eyedrops used for cosmetics purposes should be used *only* on occasion—and then *only* to treat redness caused by lack of sleep. Drops used to treat 'bloodshot' eyes fall into a category called eye whiteners and are used primarily to enhance the appearance of the eyes' white area.

"The eye is covered with a thin membrane-like skin called the conjunctiva. The blood vessels in the conjunctiva will give the eye a pink, or even red, appearance when they are apparent. Eye whiteners work on the muscle fibers in the walls of the blood vessels, causing the muscles to contract. Contraction of the muscles brings about constriction of the blood vessels—and redness disappears.

"Eye whiteners are not safe for everyone. People with glaucoma should not use them. Eye whiteners can also produce side effects: drowsiness and pupillary dilation are just two. But the greatest danger of eye whiteners is the apparent healthy appearance of the eye brought about by their continued use—you might be masking a serious problem, rather than covering up bloodshot eyes. For any persisting redness," says Dr. Laino, "consult your doctor."



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THE AUTUMN OVERTURE AND ARCH AWARDS

September 14 at 8:30 p.m.,
Powell Symphony Hall.
Famous-Barr pays tribute to designers John Anthony, Liz Claiborne and Jerry Silverman...at a benefit to honor the Saint Louis Symphony Orchestra and Saint Louis Children's Hospital on their 100th Anniversaries. The Autumn Overture will be headlined by Henry Mancini, who will conduct the Symphony. The collections of the three designers honored for their creativity and contemporary attitude toward fashion, will be shown during a fashion extravaganza, after which they will be presented the Arch Awards.



John Anthony

Liz Claiborne

Jerry Silverman

IT'S Famous Barr

St. Louis, Mo.

Talking about... Art

Russian art for Western eyes... ducal treasures...original women

By Barbara Rose



In Paris, the third big "Beaubourg" exhibition, "Paris-Moscow," celebrates the Russian Constructivists, will include works like Vladimir Tatlin's "Counter Relief" created in 1915 (above, reconstruction).

At last the final part of the extravagant triptych of the exhibitions conceived by Pontus Hulten, director of modern art at Paris's Pompidou Center (better known as Beaubourg), has arrived. After the encyclopedic *Paris-New York* and *Paris-Berlin* shows, there was fear that the final exhibition, *Paris-Moscow: 1900–1930* would be a disappointment. But that fear has proved ungrounded. *Paris-Moscow* may be the most important of the three art-historical supershows because it seems to indicate a new willingness on the part of the Soviet Union to exhibit the art made during the revolutionary fervor of the early twentieth century.

Such a turnabout indeed would be news since, after Stalin banned abstract art as lacking in the proper propagandistic content, Constructivism—the Russian form of Cubism, invented by such pioneer modernists as Malevitch, Tatlin, and Rodchenko—has suffered from the vicissitudes of Soviet politics. Widely admired and highly influential in the West—where a number of the leading Russian avant-garde artists, including Larionnov, Kandinsky, Lissitzky, and Chagall finally were forced to take refuge—the art created by Russian painters, sculptors, architects, and designers was in many ways the most radical style of the twentieth century. Because such Russian collectors as Morozof and Schukin were among the first to acquire the masters of the School of Paris, there is a rich representation of French paintings from Russian collections as well.

As usual, the Beaubourg approach is, as the French put it, "global"—an interdisciplinary exhibition of thousands of objects made between 1900 and 1930, representative of the plastic arts, city planning, industrial design, literature, music, photography, theater and ballet, cinema and poster art. The effect of such a plenitude of imagery is at the same time exhilarating and confusing. The exhibition permits us to sense the spirit of the time, but does not really do its job of elucidating the relationship between the Parisian and Russian avant-gardes. This confusion, in fact, has been typical of all three shows.

When seen in perspective, these shows have a message that is not entirely flattering to post-World War I France. Before the Great War, Paris was the undisputed center of world culture; any cultivated American, German, or Slav had to speak French to communicate in the dialogue of modernism. But after World War I, the traffic began to go the other way, at least with regard to New York and Moscow, which began to exert their influences on the School of Paris after absorbing the lessons of French art.

All criticism aside, *Paris-Moscow* is such a singular and extraordinary exhibition that it is doubtful anything of this magnitude will be attempted again. Anyone who has a chance to get to the Pompidou Center before the show closes on November 5 should do so.

WOMEN ARTISTS IN AMERICA

Eleanor Munro's new book, *Originals: American Women Artists* (Simon and Schuster), covers many more women than did the NET television series that inspired it.
She divides the book into generations: *First Wave,* including Lee Krasner, Louise Nevelson, and Isabel Bishop; *Second Wave,* including Grace Hartigan, Helen Frankenthaler, and Joan Mitchell; *Third Wave,* including Anne Truitt, Sylvia Stone, and Beverly Pepper; and *Fourth Wave,* which means today and features such luminaries as Jennifer Bartlett, Jackie Winsor, Patricia Johanson, and Mary Miss.
The book is exceptional in many ways: Munro is one of the most lucid writers on art; she also has a new and, I believe, significant point of view in her approach to art through the artists' biographies.
Through extensive interviews, Munro has found the psychological threads that link the four generations of women artists in this century.
Her portraits make wonderful reading and give important clues to what made these women "originals" that all women should find illuminating.

TREASURES FROM EUROPE TOUR THE U.S.A.

"Treasures from Chatsworth: The Devonshire Inheritance"—the first of two major exhibitions of European collections, both organized by the International Exhibitions Foundation, touring the United States this year—opens September 11 at the Virginia Museum in Richmond; it includes more than two hundred and fifty treasures from the ancestral home of the Dukes of Devonshire.

Among the most important objects still in private hands in England, the Chatsworth treasures include Old Master paintings—like Cornelis de Vos' "Portrait of a Little Girl," right—and one of the most famous collections of Old Master drawings in the world, plus prints and rare books, furniture, silver, porcelain, other objects.

After Richmond, the show goes to the Kimbell Art Museum in Fort Worth, the Toledo Museum of Art, the San Antonio Museum, the New Orleans Museum of Art, and the California Palace of the Legion of Honor in San Francisco.



HOPPER AS A GRAPHIC ARTIST

Warming up for the great Hopper retrospective scheduled for 1980, this month New York's Whitney Museum of American Art shows *Edward Hopper: Prints and Illustrations* (until December 9). These commercial drawings and prints—including his "Men Seated at Cafe Table," *right*—executed from 1915 to 1928, foreshadow the simplified style and popular genre subject matter that Hopper embraced as a mature painter. The exhibition, organized by Gail Levin, associate curator of the Hopper Collection, brings together for the first time these prints and preparatory drawings that Hopper made for his magazine illustrations—a fascinating prelude to the unveiling of the entire bequest Hopper's widow has made to the Whitney.



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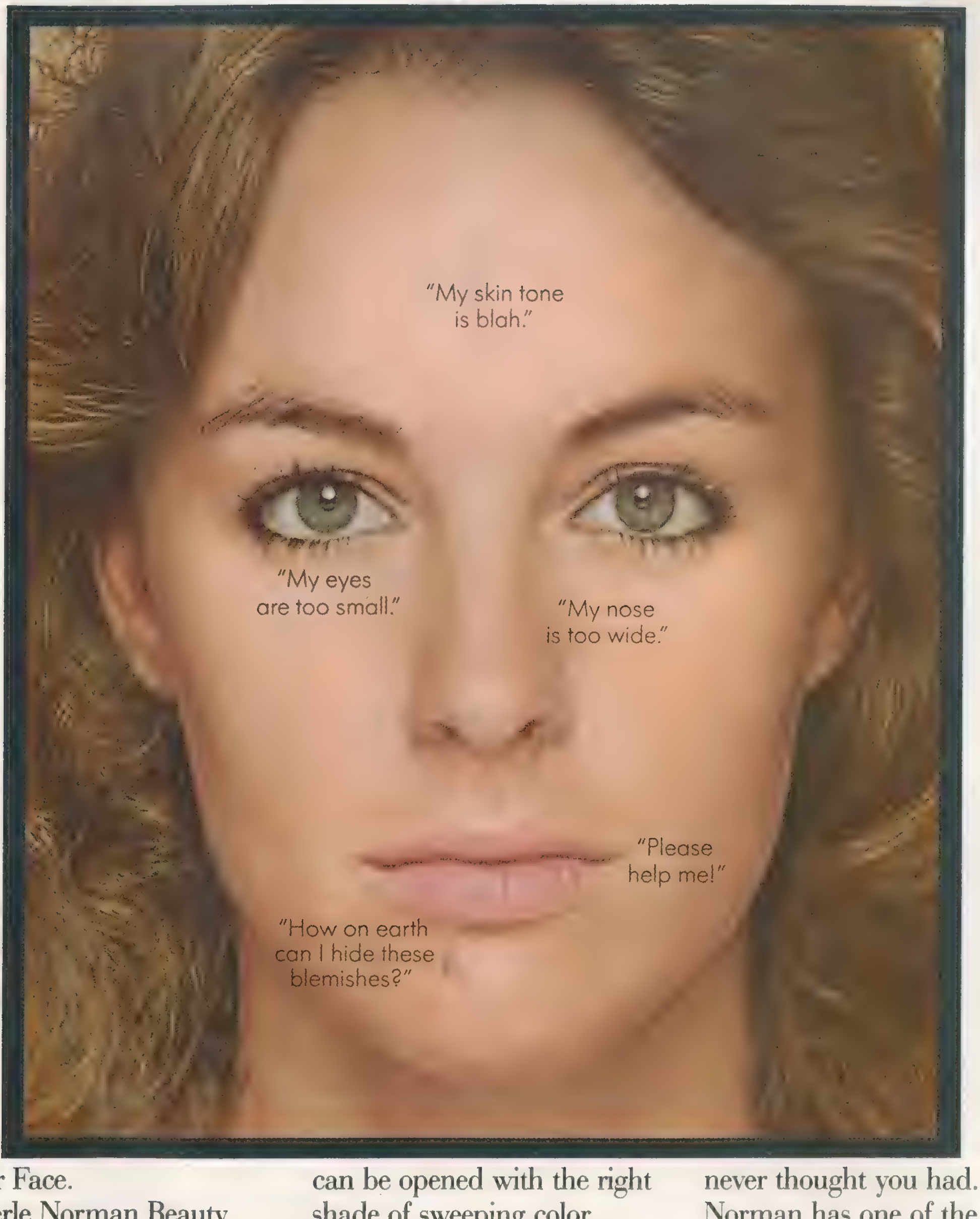
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Hair Now

The shape is neater... the line, sleeker—the key for hair this fall is: control!

After seasons of fullness, of perms and frizz, there's a move—we've been talking about it now for the past few issues—toward a cleaner kind of line. Toward hair that has shape and is close-to-the-head. In a word: controlled. It's a look that not only works with the narrowness, the body-close knits and defined shoulders of today's fashion (especially when the hair is lifted up, *uncluttering* the neckline and shoulders), but it also seems more in line with the way active women are working and living today. Take the look, *above*, by John Sahag: a neat ponytail at the crown, with soft wispy bangs. It's modern. And it gets our message across . . . beautifully. Earrings, F.B. Durland.

A good way for Black women to achieve a controlled hair look for evening is with hair pieces. Among the best we've seen: the new Naomi Sims Collection that includes a small chignon and braid wrappings—designed to duplicate the texture/sheen of Black women's straightened hair.

It was only a matter of time: now there's a computer that "scientifically" determines how your hair should be styled. It's called hair-symmetry analysis. For information on where-to-find: Symmetry 2000, 1012 West Garvey Avenue South, West Covina, California 91790.



New twist for hair: *Thin multicolored, ribbon-wrapped wiring, above, for sleek, small-head styling (for a terrific pinless set, too). The new La Coupe Salon (at 694 Madison Ave., NYC) will hold after-five classes in how to do Antonio DaCosta Roche's "Ritz-Wrapz." . . . And, if you like to be up on all the latest hair gadgets, look at Clairol's new Crazy Brush . . . it's a nice way to control hair.*

HAIR-COLOR NEWS

When you color your hair now, all you should be doing is highlighting, brightening, or deepening your natural color a shade or two to make a difference. It's part of the trend away from harsh double-processing, part of the trend toward easy, minimum-upkeep color that's more lights and shine than anything else. Who's doing it: At Davian, 833 Madison Ave., NYC, it's candlelight color—glow-y copper/gold lights for dark hair. . . . At Resca/Lintermans, 21 E. 62nd St., NYC, it's "soufflé color." . . . At Bumble & Bumble, 56 W. 57th St., NYC, it's "hair-weaving" for strand-by-strand, unflecked lights.



Whether hair was pulled back, swept up, or worn loose, the favorite on-the-runway looks at the New York collections were uncluttered, close-to-the-head, controlled.

From top to bottom, right: At Bill Blass—for evening: hair that's slicked back, braided, and pinned into a chignon. . . . For day at Ralph Lauren—well-brushed, skimming-the-shoulder hair (the best length with this year's defined shoulder)—and a cut that's all smooth, swinging line. . . . P.M. look at Calvin Klein: Now more than ever, hair that's smooth, simple—here, a classic at-the-nape ponytail. . . . The sleek small head for day, again, at Ralph Lauren—hair is brushed behind the ears, snugged into a neat, low knot.







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(Left page & top right) Lush Italian wool and angora suit in green/black houndstooth (about $280) with black faille blouse (about $88).

Red/black houndstooth faille with a tucked front that eases into pleats (about $230).

Piped dirndl tops a softly gathered skirt, both in grey imported wool (about $260). Pearl's luxurious black doeskin wool suit and vanilla satin blouse (about $290). Available in sizes 2 to 14 at these and other fine stores:

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(right page) From Albert Nipon Collectibles: The tobacco bouclé cardigan (about $130) and slim, plaid dirndl skirt (about $130) with grape satin blouse (about $88).

Stone tweed jacket (about $230), tops a brown twill skirt (about $140) with a wine foulard satin blouse (about $118) and cord belt ($24).

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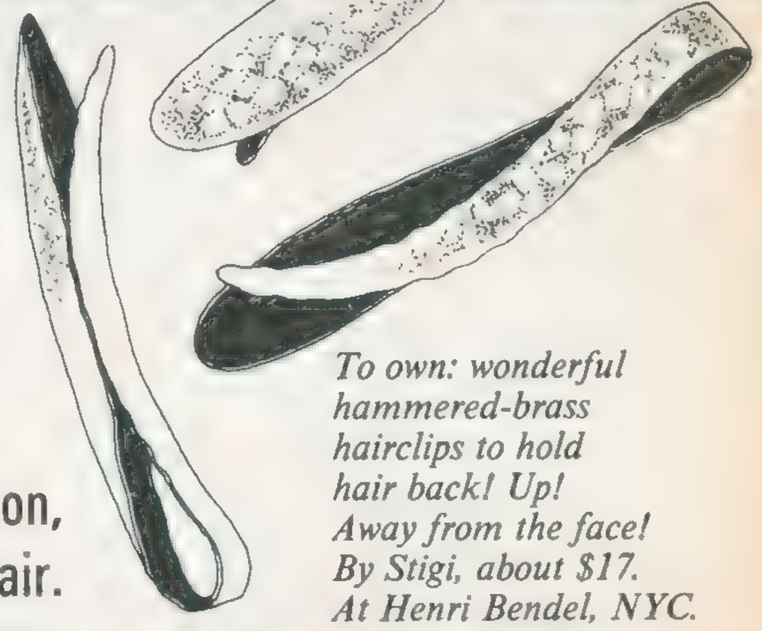
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New looks of fall hair: How to control it! Shine it! Wear it... day and night!

Hair Now





To own: wonderful hammered-brass hairclips to hold hair back! Up! Away from the face! By Stigi, about $17. At Henri Bendel, NYC.

When there's a change in fashion, there's always a new look to hair. This year it's subtle: smoother, with more line, more shape....



The new look of short hair, *left:* soft, tousled, no hard edges anywhere. The surprise? A wide tortoise-y headband. You expect to see it on longer hair, but on shorter hair, it's a terrific controller. At Henri Bendel, NYC. Hair, here, by Marc Pipino, Pipino-Buccheri Salon, NYC.

GREAT WAY TO KEEP HAIR UNDER CONTROL, according to Clive Summers of The Clive Summers Salon (645 Fifth Ave., NYC): Spray hair with setting lotion diluted with an equal part of water . . . . Or put some hair spray on a natural-bristle brush, and go lightly over hair with it, as Suga at Bergdorf Goodman, NYC, does . . . . Another way: rub gel between your hands, then smooth it onto still-wet hair, says Bruno at Le Salon (16 W. 57th St., NYC).

Hair that's smooth and polished has to have shine! Gloss! And that means conditioning. Louis Guy-D (41 E. 57th St. NYC) suggests a rinse-out conditioner after every shampoo (rather than once-a-month deep conditioning) for taming flyaway hair—a real problem in colder weather. . . . For other hair types, we like: Wella's new Balsam Deep Conditioner. It adds gleam, body; plus, it's oil-free.

Big photo, above: Hair, John Sahag. F.B. Durland earrings. Scarf, Heaven Designs. Joanne Cooper bracelet



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Fabulous furs

What you need to know about this fall's fashion news for furs



LUXURY: It's the key to this year's furs. In almost every fur collection, the luxurious furs are the standouts. Sable, the most expensive of all furs, is truly one of the most flattering to all women. Fisher, also costly, works over everything from pants to long evening dresses. Mink continues as the top-selling fur in the U.S.; women love the way it's both casual and dressy, coming in many different colors. Typical of this fall's approach to luxury furs is Halston's classic mink, for Ben Kahn, *left*.



FLAT FURS: For the first time in years, you'll be seeing a big comeback of flat furs—long off the fashion scene. They look so appealing in slim, close-to-the-body silhouettes. I. Magnin's fur buyer Joseph Barlow says, "We're making a tremendous statement this fall with flat furs, including Swakara, beaver, nutria, and mole." He quickly adds, "Swakara wears like iron; it's timeless." *Left*: Belted beaver by Viola Sylbert for Alixandre.

SHAPE: Although fluffy furs are still very much on the scene, the newest direction for furs is a slimmer, often more fitted route. One of the prettiest ways of doing the fitted coat is Maximilian's natural grey Persian lamb, *right*, with a nipped waist and rounded broad shoulders. Stores report customers favor easier, much narrower furs than last year. Buyers advise buying a fur coat with skins worked on the vertical—it should make you look slimmer and taller.



JACKETS: This fall jackets come in a multitude of furs and lengths, from fingertip to hipbone. These jackets and toppers are perfect solutions for what to wear day or night. They look equally good over pants, skirts, or long dresses. Jackets are often belted and worn close-to-the-body with peplums and straight shoulders. Halston's white mink, *right*, is a perfect example of this timeless style, from Ben Kahn.



SHOULDERS: Part of this fall's strong fur story is the way big-name ready-to-wear designers put their fashion looks into fur. The squared shoulder, one of the big trends, is adapted to different skins in various ways. Christian Dior Furs-New York does a ribbed beaver with a marked shoulder line, *left*. Oscar de la Renta, in his collection for Wagner Furs, did the bold shoulders with tucks and folds on set-in sleeves. Defined shoulders, yet not severe.





COLOR: Remember when furs were mainly black, brown, or white? It's a different story this year. Everything is coming up color. Ribbed beavers in shades of cognac, brandy, and sherry are big favorites. There are also raccoons, rabbits, moles, foxes, squirrels, coyotes, and even minks in shades of amber, gold, amethyst, wine, and raisin. Italy's famous Fendis did a whole collection based on the "Skies of the World," with furs in clear blues, foggy greys. *Left*: Giorgio Sant' 'Angelo's purple calf jacket, for Michael Forrest.

JADE ALBERT

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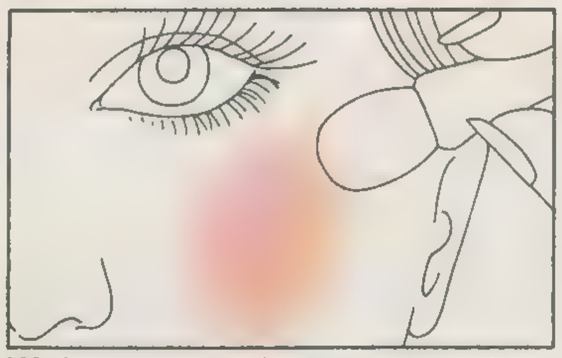
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Aziza Natural Lustre Blush by Prince Matchabelli. In Creme or Powder.



His Health Now

What are some things you should know—and he should do?

By Phyllis Lehmann

THE MARRIED MAN'S DIET

Forget self help! We are now into spouse help. By way of the new Partnership Diet Plan. Kelly Brownell, Ph.D., has been practicing what he teaches in his weight-reduction clinics at the University of Pennsylvania and at Brown University bringing his-and-her weight down doubly fast . . . and with twice the success rate of solo efforts! The whole do-it-together idea is clearly outlined in Dr. Brownell's book, *The Partnership Diet Plan*, which Rawson-Wade is bringing out soon.

IT TAKES A GOOD BARBER!

There is an added service that your husband, brother, and father all stand to profit from in the months and years to come: checking for signs that could mean skin cancer. The American Cancer Society and the International Association of Barbers and Beauticians have now joined forces to bring information about skin cancer to the public. In a program already underway in New Mexico, barbers are trained to note skin changes that might indicate early signs of skin cancer, and men undergo careful scrutiny in the barber chair.

PROGRESS ON PROSTATE CANCER. Because of advances in treatment during this decade, "prostate cancer is not a dismal situation," says Gerald P. Murphy, M.D., D.Sc., director of the Roswell Park Memorial Institute in Buffalo and director of the National Prostatic Cancer Project funded by the National Institutes of Health.

Nevertheless, men should be alert to early signs of this increasingly common disease, which now afflicts one out of every twenty-one white males and is even more prevalent among Blacks. Because the risk rises dramatically after age fifty, every middle-aged man should make sure that his annual physical includes digital examination of the prostate. Most prostate tumors can be detected in this manner, although a biopsy is the only sure way to determine if a growth is malignant. Any man who experiences difficulty in urinating, a need to urinate frequently, especially at night, blood in the urine, painful or burning urination, or continuing pain in the lower back, pelvis, or upper thighs should see his doctor immediately. More than likely, these symptoms indicate benign enlargement of the prostate rather than cancer, but they should never be ignored.

According to the American Cancer Society, 68 percent of patients with localized prostate cancer are alive five years after treatment. For years, early cancers have been treated by surgically removing the prostate gland, a procedure that almost always results in impotence and may cause permanent incontinence. But recent studies show that radiation therapy is just as effective as surgery and substantially reduces the risk of these undesirable side effects.

A CLOSE LOOK AT TRAVEL

There may be a reason more compelling than the energy crunch for taking your vacation close to home. According to a recent report in the *British Medical Journal*, men who travel greater distances on holiday are more likely to suffer a heart attack. T. W. Davies, M.D., of the University of Cambridge, studied 154 pairs of emergency patients at a hospital in a resort town on the east coast of Britain. Men admitted with heart attacks, he found, had traveled some thirty kilometers farther than the control group. Heart disease was the most common reason for hospitalization among men who had journeyed more than two hundred kilometers to reach the resort. Women are, apparently, more hearty when it comes to traveling long distances and long hours.

INTIMACY/HYPERTENSION

Encouraging your husband to share his intimate feelings may help relieve some of the stress that contributes to high blood pressure. David C. Munz, Ph.D., of St. Louis University Medical Center, finds that hypertensive men are less likely to discuss intimate topics than non-hypertensives—even though they believe they are being open and have relatively stress-free relationships.

Interviews with sixteen hypertensive men and sixteen controls showed that the men with high blood pressure talked just as much as the others but revealed less intimate things about themselves. "It may seem as if the person is telling you a lot of important stuff," Dr. Munz explains, "when in fact he's holding back." How do you get a stoical man to open up? "The best thing," Dr. Munz says, "is to talk about some of *your* more intimate feelings and invite the other person to share his with you. Self-disclosure begets self-disclosure!"



The question today is: what's a woman's fitness potential?

Can you be a fireman? A lumberjack? A telephone lineman? Or hold other jobs that are physically trying?

BY JACK H. WILMORE, PH.D.

EDITOR'S NOTE: *Dr. Wilmore is former head of the physical education department at the University of Arizona and past president of the American College of Sports Medicine.*

Women have been competing successfully in athletics for many years, but the athletic arena has traditionally been the domain of the male. During the early 1970s, however, there was a dramatic revolution in female athletics. Women demanded equality in facilities, equipment, coaching, budget, and competitive opportunities. Most of these demands were met—although with a certain amount of male reluctance.

But the insistence by some women that traditionally all-male sports should be integrated aroused heated discussion. The question that kept coming up was this: are female athletes genetically inferior to male athletes, or were the sexes created equal in physical potential? The issue is important not only for the athletic world but for many lines of work in which physical performance is critical. Can a woman be a fireman, a telephone lineman, a police patrolman, a lumberjack, a commercial airline pilot, or hold similar jobs that are physically trying?

Records

A look at the records shows that, so far, the female lags quite far behind the male. In world records, as of 1978, the male was 9.2 percent faster in the one-hundred-meter dash. He jumped 16.9 percent higher in the high jump. He ran 11.2 percent faster in the fifteen-hundred-meter run. And he swam 7.3 percent faster in the four-hundred-meter freestyle swim. Do these differences represent true biological variation between the sexes? Or are they simply acquired? Let's compare the male and female in four physiological areas that are important in athletics and on which we have the greatest amount of information: body composition and build, muscle-fiber characteristics, strength, and cardiovascular endurance.

Body composition and build

Up to the age of thirteen or fourteen, the average girl equals or surpasses the average boy in both height and weight. But by maturity, the female is about five inches shorter than the male, thirty to forty pounds lighter in total weight, forty to fifty-five pounds lighter in lean body weight, and a good deal fatter—25 percent of her weight is fat compared to 15 percent for the male. The adult male has a bigger shoulder and chest and a smaller hip circumference in relation to his body size. He also has more subcutaneous fat in the abdominal and upper parts of the body whereas the female carries a good deal more in the hip and lower parts of the body.

Whether the greater percentage of fat in the woman is mainly biological and genetic, or environmental and cultural, is not yet clearly understood. Both factors seem to be important. The higher levels of androgen hormones in the male undoubtedly account for his greater lean body weight. And the higher estrogen levels in the female are partly responsible for her greater amount of fat—she has more essential fat because of her breasts and other sex-specific tissue.

The key question is: How much additional fat should the female have? At what point does it become nonessential and a hindrance to athletic performance? National and world-class woman athletes in sports requiring speed, endurance, and mobility provide a clue. For instance, twelve out of a group of seventy-eight runners had fat values under 10 percent, and thirty-two had a lower percentage than the average college-age male. Figures as low as 6 percent have been found. By comparison, an average 7.5 percent fat was found in ranking male marathoners.

The low relative body fat in female runners may be largely due to their genes. But the

(Continued on page 182)



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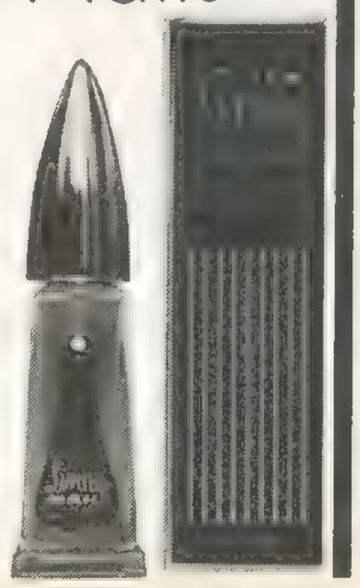
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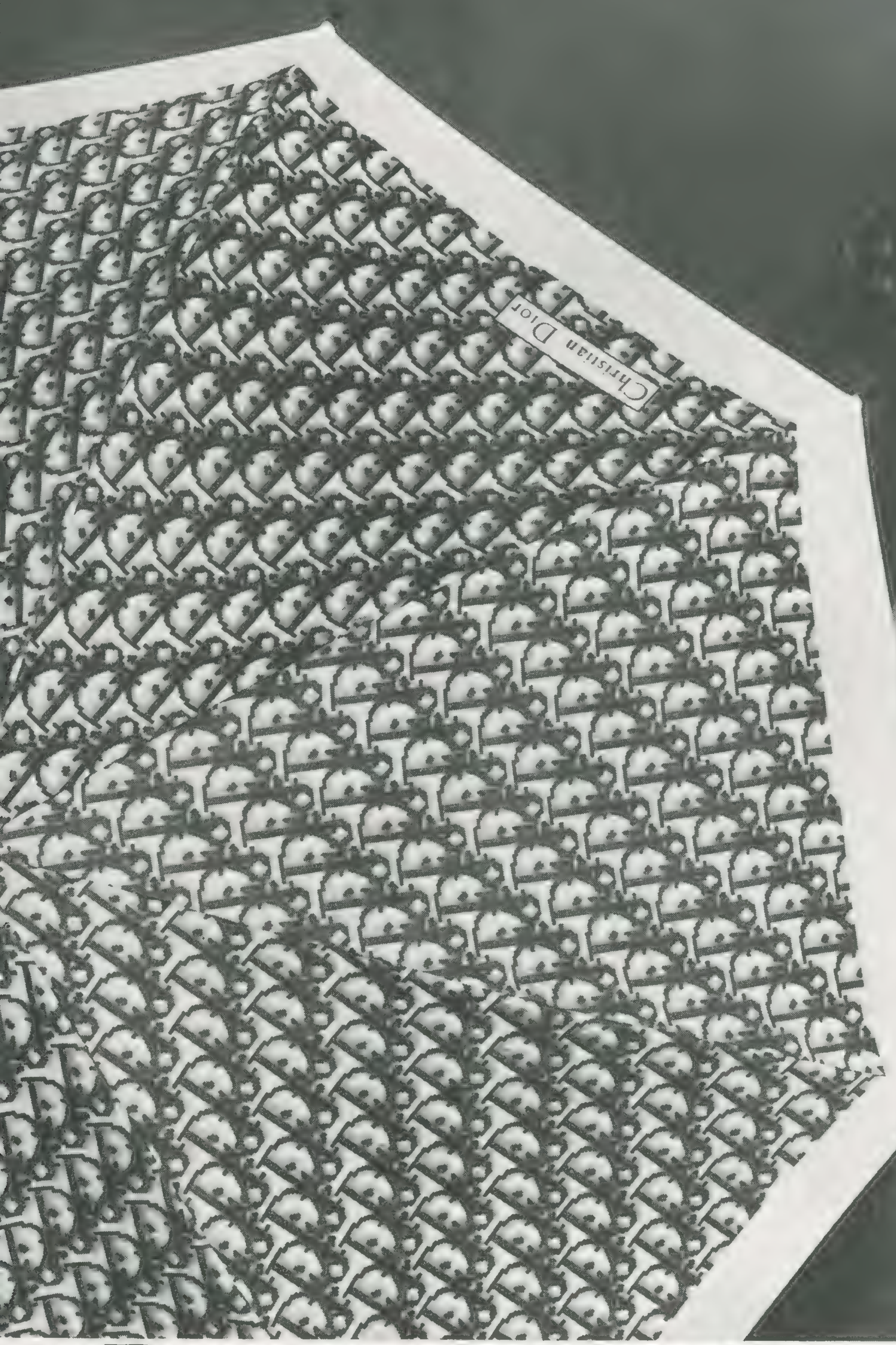
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(Continued from page 174)

high-intensity, endurance type of exercise they go in for is also an important factor. Training at distances of one hundred miles or more a week burns a great many calories. So it seems that the female athlete can approach the relative fat values found in male athletes. If the average mature female is a great deal fatter than what might be considered ideal, a lot of it has to do with the sedentary life style most girls adopt after puberty.

Muscle fiber

A muscle biopsy is a fairly new technique used to determine the relative distribution of two kinds of muscle fiber: fast twitch and slow twitch. From what we have learned so far, endurance is directly correlated with the percentage of slow-twitch fibers. And there seems to be little difference between the sexes as far as this percentage goes, although males apparently do have larger fiber areas.

Strength

The average male is much stronger than the average female—perhaps 30 or 40 percent stronger. Even during the seven-to-twelve-year-old period, when the physical abilities of boys and girls are similar, a girl is not likely to be as strong as a boy.

When specific areas of the body are compared, it is interesting to find that leg strength is almost identical in the two sexes. And this is true whether you express it in relation to body size or to lean body weight. In her upper body, however, the female is only 30 to 50 percent as strong as the male.

Can women benefit from strength-training exercises? Several studies have shown significant gains in adolescent and college-age girls. This goes for women who are already accomplished athletes and for rank amateurs alike. In one test, young nonathletic women improved their average strength by up to 30 percent in a ten-week weight-training program—and some even doubled their strength in selected areas.

So it appears that women can become a good deal stronger than the fairly sedentary average. And this does not seem to create bulky muscles—an important point, as many women athletes would like to increase their basic strength but not at the cost of large muscles. What protects the female is undoubtedly her relatively low level of testosterone, as compared to the male. Any woman who does notice an increase in muscle bulk during strength training probably has naturally high testosterone levels.

Will a woman ever be able to be as strong as a man is in all parts of the body? Given the similarity of leg strength, it appears that the *quality* of muscle is the same in both sexes. But because of his higher levels of testosterone, a man will continue to have a larger total muscle mass. If muscle mass is the major strength factor, then he will always have a distinct advantage. But if the levels of strength one can express are independent of muscle mass, then the potential for absolute strength may be similar.

Cardiovascular endurance

An average woman's heart has a lower stroke volume—the amount of blood pumped per beat—than the average man's, and this is partly because she is smaller in size. She can compensate for this to some extent by increasing her heart rate, but the maximal heart rates of the two sexes are similar.

Another important point is that a woman's blood cannot carry as much oxygen as a man's because it has less hemoglobin—about 10 percent less than a man of the same age.

These two factors—lower stroke volume and lower hemoglobin—should mean quite a difference in endurance capacity: the woman's "maximal oxygen uptake," which is the maximum amount of oxygen she can use in a given time, will be substantially lower than a man's. The oxygen-uptake figures are quite similar up to ages ten to fifteen, but there is an ever-increasing gap from then on—with the female capacity falling off and the male capacity improving.

However, recent research indicates that the female's endurance capacity does not have to decline after puberty. A survey of both sedentary and athletic college students found that the athletic men and women had maximum oxygen-uptake figures of seventy-one and fifty-five respectively, compared to forty-four and thirty-eight for sedentary men and women. In other words, the athletic men still had quite an edge, but the athletic women were 25 percent better than the sedentary men.

Women obviously have an endurance potential far greater than what they usually achieve. And when a female athlete's oxygen-uptake figure is expressed in relation to lean body weight—rather than total body weight—it is almost the same as a man's.

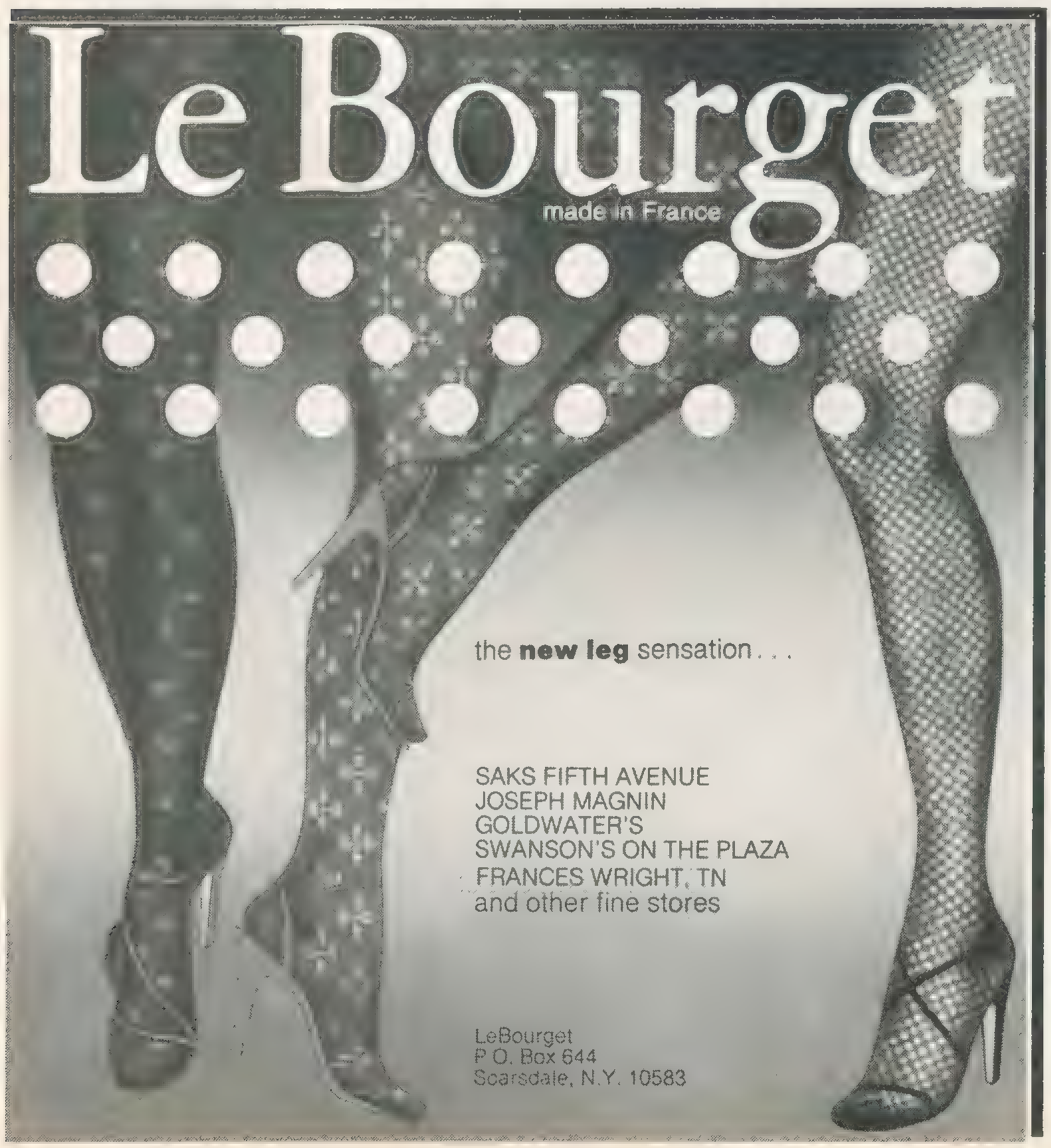
Does this mean men and women have about the same endurance potential? Not quite. After all, a woman must carry not just her lean body weight but her total body weight with her in most activities—which is a relative hindrance to her performance. But this would not be a factor in an activity like bicycling—so here women can compete on an equal basis with men.

The real potential

Up until ten or twelve years of age, there are few if any physical performance differences between boys and girls. But afterwards, there are very substantial ones. What happens at puberty? Does the female simply reach her peak at a relatively early age, or are there other factors which account for her reduced physical capabilities? Recent studies show that the highly trained female athlete is not all that different from her highly trained male counterpart. What seems to have happened is this: the average values we have been using to compare the two sexes after puberty deal with relatively active males and relatively sedentary females. A girl cuts down her physical activity a great deal between age ten and twelve—and it is no secret that the basic physiological components of overall fitness deteriorate when you go sedentary and body fat starts to accumulate. Similar trends can be noted for the male, who becomes less active between twenty-five and thirty.

So what appears to be a dramatic biological difference between the sexes may, in fact, be due to social and cultural restrictions placed on girls as they attain puberty.

As to the female athlete, there seems to be little difference between her and the male athlete in terms of most performance factors. And there is little reason to advocate different training programs on the basis of sex. In particular, strength training is now starting to be recognized as valuable for women, as the strength component is usually the weakest in any physiological profile of the woman athlete's real fitness potential. ▽



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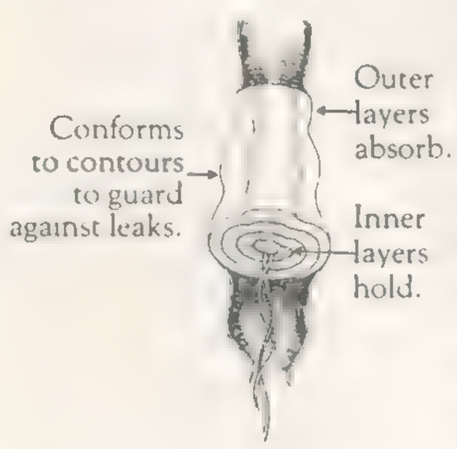


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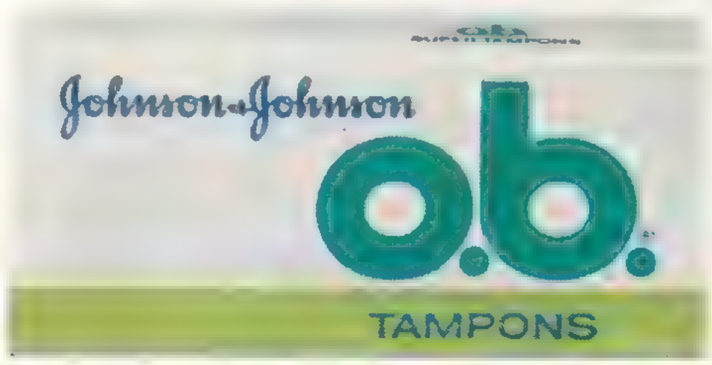
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Health

Vitamin aimed at cancer...headache causers tracked down...warning against thinness...and some foods that soothe

By Melva Weber

VITAMIN A vs. CANCER

A family of substances called retinoids shows promise of being used to prevent a large class of cancers within the next few years. "Retinoid" is the name of vitamin A in both its naturally occurring and its synthetic forms; these substances now are being aimed at malignancies of the epithelium—the outer cell layer of many interior and exterior surfaces, including windpipe and bronchial tubes, stomach, intestines, kidney, bladder, pancreas, testis, prostate, uterus, and skin. Retinoids appear to be of no use in treating cancers that are already invading tissues. Instead, they work by halting or suppressing precancerous growth. Studies are just beginning which measure the effects of retinoids in people who are at extremely high risk, such as those who have had a bladder cancer and its recurrence removed.

Michael B. Sporn, M.D., chief of the Laboratory of Chemoprevention at the National Cancer Institute, explained the ways retinoids work in the body and why taking large, unprescribed amounts of vitamin A won't insure against cancer and may do harm.

"Natural retinoids can be highly toxic if they're taken in much greater amounts than are normally in the diet," Dr. Sporn explained in the physician's journal *Ca.* "Excessive quantities can cause serious liver damage." But, he added, some of the man-made relatives of vitamin A, called analogues, are being studied for cancer prevention. They are much less toxic, do not accumulate in the liver or harm other tissues when used at correct dosages. And chemists are now building retinoids capable of zeroing in on a specific target organ.

Does a lack of vitamin A in the diet make one more susceptible to cancer? There's some evidence that it does, according to Dr. Sporn. Vitamin A deficiency can cause cell changes in the epithelial tissues. That's why people should have good food sources of vitamin A, which include green and yellow vegetables, butter, whole milk, and liver. If you're not sure you are taking adequate supplies in food, Dr. Sporn believes that it's all right to take a single daily multivitamin capsule. "I do *not* recommend taking megavitamins" (giant dosages usually many times the average requirement), said Dr. Sporn.

THIN—NOT TOO SOON

Laboratory rats kept thin by being given a spare diet live longer, healthier lives, research has shown; but what happens if the test animals start out thin before they're born, through a restricted diet for the pregnant mother? Stephen Zamenhof, Ph.D., and his coworkers at the UCLA School of Medicine found the opposite happens: baby rats even mildly undernourished before birth actually lived shorter lives. Female rats were given two-thirds of a normal ration during pregnancy, and this light diet was carried on for five generations of animals. Survival time for the prenatally undernourished rats was strikingly lower, even though they had no more disease or signs of illness, except for lighter lifelong weight, than did rats fed ordinary diets.

The reason for shorter lives in animals underfed in the womb may be poor development of important organs during prenatal life, the researchers believe. Earlier studies in Dr. Zamenhof's laboratory have shown that in prenatal malnutrition the organ that suffers most is the fetal brain, which will have fewer cells. Other organs that complete their development before birth, such as pituitary and thymus glands, will be damanged, too, according to Dr. Zamenhof's more recent findings.

WHEN FOOD GOES TO YOUR HEAD

Migraine sufferers know how hard it is to track down the factors that set off attacks; but, by using "elimination diets," researchers have shown striking success in preventing headaches and migraine bouts. Such diets start out with one or two low-risk foods, or nothing at all for several days. Then other common foods are added gradually until a headache signals that a "trigger food" has been eaten. At Charing Cross Hospital in London, Dr. Ellen C.G. Grant and co-workers in the department of neurology found that first eliminating oral contraceptives, smoking, and ergotamine medication helped a number of patients to become headache-free, but follow-up with food-allergy detectors brought more widespread relief. The study group of sixty migraine patients had migraine reactions to an average of ten foods each. Most common symptom-causing foods were wheat (78 percent), oranges (65 percent), eggs (45 percent), tea and coffee (each 40 percent), chocolate and milk (37 percent), beef (35 percent), corn, cane sugar, and yeast (each 33 percent), mushrooms (30 percent), and peas (28 percent). When they learned what foods to avoid, a surprising 85 percent of patients became free of headaches, and those who had previously had high blood pressure became normal.

"PG" BODY CHEMICALS: HURT OR HELP

Prostaglandins, biologically active substances made by the body, can both cause troubles and relieve them; and increasing numbers of medical advances are directed either at raising or lowering the body's levels of any of the thirty-five or so prostaglandins, or PG's. The first-discovered prostaglandin (found about forty-five years ago and so named because it was found in human semen) proved extremely active and caused contractions in samples of intestinal tissue.

Prostaglandins are "messenger chemicals," and work in many life processes including blood pressure, clotting, reproduction, inflammation, cell-growth rates, nerve function, digestion, and muscle contraction. Years after aspirin was in common use, prostaglandin researchers found aspirin worked by blocking the excessive production of prostaglandin that was the source of pain or fever.

Recently, scientists at Cornell University in New York announced that an established arthritis drug, ibuprofen, is highly effective in relieving menstrual cramps (dysmenorrhea) because of its prostaglandin-inhibiting action. Indomethacin, another arthritis drug, works against cramps for the same reason. The Food and Drug Administration has been asked to approve a large-scale trial of these drugs for use in dysmenorrhea, to see if they could be used routinely.

Some forms of prostaglandin are given for blood-vessel disorders such as Raynaud's disease, in which circulation may become so poor that fingertips are ulcerated. And the most recently discovered PG, prostacyclin, is believed to play an important role in regulating blood pressure. Animal experiments suggest that one type of high blood pressure may be due to a lack of this substance.

Still other forms of PG's are under investigation for use in protecting the stomach against damage from aspirin, and in restoring intestinal function after abdominal surgery.

ANTI-DISCORD DIET?

Fighting rats are proving there's a connection between diet and aggressive behavior. Rats lacking the amino acid tryptophan came out swinging at other rats when given a standard laboratory shock test, reported Kathleen M. Kantak, Ph.D., and her fellow researchers at the University of Wisconsin, Madison. Behind the warlike behavior, the scientists believe, is a reduction in the brain chemical serotonin, caused by tryptophan deficiency. Drugs that lower serotonin will also influence behavior, making mouse-killers out of otherwise respectable rats.

Tryptophan, a protein part that's essential for animal growth and development, is widespread in many foods we eat daily. Tryptophan-rich foods include milk, wheat, beans, and peanuts. Someday, when research has the answers to a good many more biochemical questions, we may even have dietary treatment for excessive belligerence in people.



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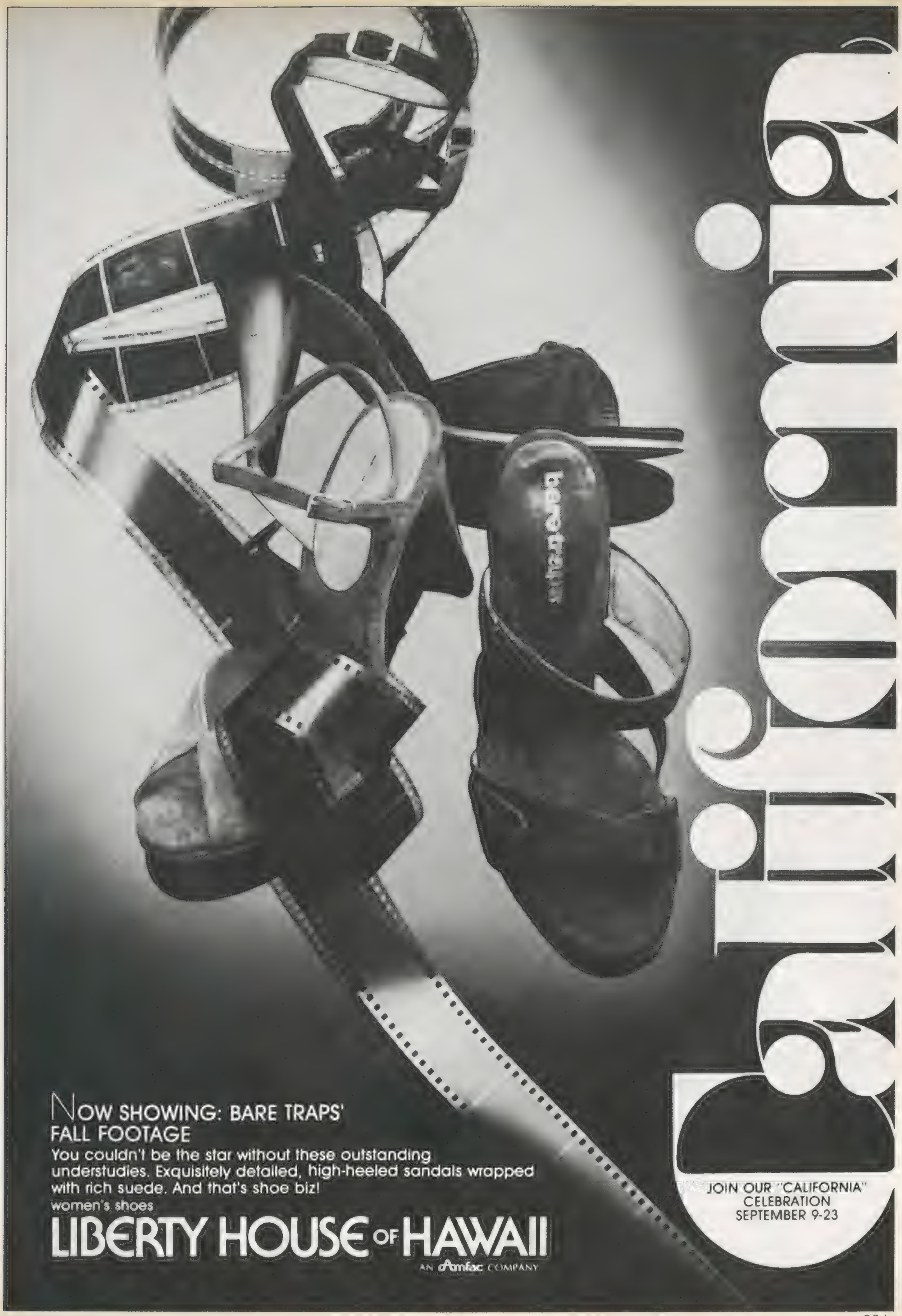

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MBA-degree magic: would it mean big earnings for you?

Joining today's rush to business school could prepare you for a top-level job

BY WILLIAM FLANAGAN

The numbers of American women returning to colleges and universities—many reacting to major changes in their lives—have been steadily increasing. For those women hoping to increase their earning power by further education, perhaps no other graduate schooling has quite the allure of the Master's Degree in Business Administration.

Judging from the percentages of women MBA candidates now enrolled in three of America's top business schools, many do feel the MBA degree is a good investment. This year at the University of Pennsylvania's Wharton School of Finance, an estimated 56 percent of students enrolling are women, as compared with 53 percent of those entering in 1975. And at the Harvard University Graduate School of Business Administration—the sixteenth year that admission to its MBA program has been open to women—22 percent of its candidates are female versus 10 percent in the class of 1975. In Stanford University's Graduate School of Business' class of 1980, for example, 24 percent of the students enrolled are women; up from 11 percent in the class of 1974.

In trying to ascertain how rewarding an MBA degree can be for a career woman today, I consulted a study conducted by the Association of Masters of Business Administration Executives and Egon Zehnder International, an executive-search firm that tackles such questions as: In what career fields does an MBA have the most influence? And how does an MBA degree affect the graduate's family and career plans?

In the study of men and women with MBA degrees, a priority issue is salary. The 238 women graduates who responded to the survey reported the following salary-growth data. In the twenty-five to twenty-nine-year-old bracket, the median income was $22,501 to $25,000. Thirty to thirty-four years old reported median incomes of $27,501 to $30,000. And women now aged thirty-five to thirty-nine reported earning $25,001 to $30,000. While those salaries are lower than those of men holding similar degrees, they do explain why women have started flocking to business schools.

Many of the new candidates and recent graduates polled are serious enough about their own careers to consider foregoing raising children. To date, only 13 percent have interrupted their careers to have children; and while 38 percent plan to do so in the future, about 50 percent plan no children at all.

Where do these women find employment? According to the study, female business graduates are not well represented in "heavy" industries such as engineering or manufacturing, but are quite heavily concentrated in "softer" industries. One area where women show up in strength is accounting. Twelve percent of the respondents reported accounting as their functional area, compared with only 8 percent for the sample as a whole. Women also seem to have a higher-than-average concentration in marketing functions.

Self-employment is one area where women are not yet found in great numbers. Proportionately, 60 percent fewer women than in the total sample are self-employed. This probably reflects the relatively young ages of women surveyed rather than any native reluctance to go it alone.

In the study, females were significantly under-represented in smaller firms employing under two thousand persons and overrepresented in larger firms. This could be due to the larger, more visible firms' taking an increasingly active role in equal employment hiring practices.

Here are some facts to keep in mind if you are interested in getting an MBA degree:

- While most business and management schools require that you take the Graduate Management Admission Test to qualify for admission, an undergraduate degree in business is not required.
- Many students earn their MBA degrees part-time while working, getting their employers to reimburse them or to contribute part of the tuition in advance. The cost of an MBA degree can be as little as $2000 for tuition only, or more than $18,000 for tuition, room, board, books, and travel expenses.
- The 1979–80 edition of *Guide to Graduate Management Education* is essential reading. It is available by mail from the Graduate Management Admission Council, Box 966, Princeton NJ 08541 for $3.95, including postage and handling.
- Attend one of the G.M.A.C.'s forums where admissions representatives from over one hundred graduate business and management schools speak with prospective MBA candidates about what is involved in gaining a degree. MBA Admission Forums will be held in New York City, October 18–20; Chicago, November 9–10; San Francisco, November 30–December 1. Cost is $2 per day.
- A group of women MBA candidates gathered recently at the Wharton School to establish the National Network of Business School Women (111 Vance Hall, University of Pennsylvania, Philadelphia PA 19104). The next national meeting will be held at the University of Denver in early 1980. ▽

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YOUR LETTERS

(Continued from page 16)

Now I have spent the past few years covering up the faces of your habitually twentyish models in order to objectively judge the fashions. Finally, frustrated, I let my subscription lapse and bought fewer and fewer newsstand copies. Thankfully, I did pick up the June issue and must congratulate you for "Any-Age Dressing."

I wonder if it has occurred to you and to your advertisers that women past thirty-four might seem to be less receptive to fashion purchases because of the lack of "role models." Vogue would do well to devote at least a few pages per issue to women of all ages as an incentive for its readers, especially those of us who do not live in fashionable areas. As for me, my credit cards had been gathering dust, but June Vogue was so inspirational I couldn't wait to get back into the stores. I sincerely hope (cross my fingers, even) that your June feature will not turn out to be a one-shot effort.

Name withheld
Honolulu, HI

More about "what counts"

A few comments I wish to make on "What Counts, Part II" in the June 1979 issue of Vogue.

I thoroughly enjoyed this article. Especially the comments by Nan A. Talese. Can you tell me more about this fascinating lady?

I have been divorced since 1972. I am also a single parent and a working mother. My (3) children are eighteen and a half, sixteen, and eleven years. I also have (3) jobs and receive support money upon occasion. I understand most of the comments made by Nan A. Talese. Please tell her that her comments were refreshing.

Also, to the Vogue editors, I would like to see more articles published like "What Counts," especially Part II.

Loy Getz
Millersburg, PA

New York as a state of wine

I enjoy reading Barbara Ensrud's wine articles because I appreciate the suggestions with the prices quoted. Now, I am curious as to why she has never mentioned the wines of Walter S. Taylor's Bully Hill—New York State; especially the champagnes (Re June 1979 article)!

I have had some of the wines which I thought surpassed the majority of California wines.

Margaret Mary Jones
Jackson Heights, NY

Barbara Ensrud replies:

New York State is indeed making some very fine wines—Bully Hill and others as well, which we will discuss in a future article, perhaps next winter. Thanks for your interest—it is always nice to hear from those who support the wines of their own region.

Reasons, rituals, and Tiger

Vogue's interview feature "They Will Change the Way You Think" (March 1979) might have been titled "They'll Make You Think." Samuel Aronson's interview with Lionel Tiger on *Optimism: The Biology of Hope* suggests to my mind the importance of distinctions and definitions that the interview does not provide. There is, for example, a radical difference between hope, as a habit of thought and action, and optimism, as a mood or feeling. But I am more interested in what *is* expressed in the article and I am specifically concerned about Mr. Tiger's statement that when we "go to mass to pray for our immortal souls . . . we are scheming to keep the wolf-pessimist at bay"—just as "when we buy a lottery ticket or a penny stock . . . have our hair styled, or invest in a designer dress for a party" (p. 310).

Whatever the mood of mind of those who attend it or regard it from a distance, the Mass is what it is. To believers, it is at once a celebration and a sacrifice. Generically, it is a form of worship. Whatever peace believers or non-believers may derive, subjectively, within the complex psychology of ritual, or receive, inexplicably, out of the fulness of a mystery, the Mass is hardly comparable to the consumer activities Mr. Tiger classifies it with: the example of "going to mass to pray for our immortal souls" is so blatantly out of order in the context of "buying a lottery ticket" or "investing in a designer dress for a party" that the logic of language alone rejects it. Besides the logic of language, there is the criterion of truth: in the final analysis, Mr. Tiger's characterization of the Mass implies a false definition. That it trivializes the motivation of those who do go to mass and reduces the substance of their hope to the status of a nugatory commodity may, perhaps, be beside the point. But is it? I think not. Mr. Tiger might do well to examine his hidden assumptions, or at least the language in which he chooses to express his thinking.

Joanne T. Dempsey
Mineola, NY

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Talking about... TV

By Diane English



Television's new look: Bradbury's "The Martian Chronicles" descends on the home screen

Superstars from space... TV movies—with a twist...single parents on sex

FROM HOLLYWOOD—AND BEYOND

Books of all types are being swallowed whole by the networks; and, in the coming years, we'll see adaptations of **Gail Sheehy's** Passages on ABC, **Jim Bishop's** best-selling The Day Christ Died on CBS, and **Anton Myrer's** best seller, The Last Convertible. And it had to happen. Capitalizing on the success of ABC's Rich Man, Poor Man, NBC is doing **Irwin Shaw's** latest, Beggerman, Thief. In the meantime, tune in to NBC's adaptation of **Ray Bradbury's** 1939 science-fiction classic, The Martian Chronicles starting on September 17. The six-hour series stars **Rock Hudson** and **Fritz Weaver** . . . **Alex Haley** and **Norman Lear** have teamed up to produce a unique new series for CBS. The story, written by Haley, traces the friendship of two boys—one Black and one white— as they grow and mature in the South of the 1930s. The project's creators hope the series will have the same long lifespan as some of Lear's other successes. The idea is to allow the boys to grow and change on camera, in what TV calls "real time." . . . Just about anything can serve as raw material for a TV series. World War III is a four-hour NBC telefilm based on a recent Rand Corporation study that supposes how it all might begin, and end. Would you believe in Alaska?



Susan Anton: '80s Dinah Shore?

STAYING ALIVE: A NETWORK OF TALENT

If you were the president of the third-place network and your affiliate stations were jumping ship, what would you do to keep your network (and your job) together for another year? NBC's **Freddie Silverman** wined them and dined them, promised them "a leadership position" by Christmas, and then hired as much big-name talent as he could. Among them, **Mel Brooks,** who will be doing his first television special. **Lucille Ball,** a CBS commodity for almost thirty years, will be producing her own comedy series for the Silverman network as well as searching out new talent. And **Bob Hope** will become the first American to tape a variety program in China, to air as a three-hour special on NBC in the fall. As for new talent, Silverman still has his eye on **Susan Anton,** calling her ". . . the Dinah Shore of the 1980s," and on young comedian **Dave Letterman,** who's been impressing audiences and insiders as a frequent guest host on *The Tonight Show, Starring Johnny Carson*. NBC signed Letterman to an exclusive contract even though he's been known to jab at NBC failures like *Supertrain:* "It had a bad time slot. People were up."



Mel Brooks: comic clout for TV

Get the popcorn ready. This is going to be a banner year for movie-watching at home. The networks have a record number of made-for-television movies in production, and are paying top dollar for box-office hits. The newest twist in the symbiotic film/TV industry relationship is that networks are partially financing the production of feature films and are shooting simultaneous versions—one for theatrical release and one "more suitable for television" (read less sexy and/or violent).

ABC has **Woody Allen's** *Annie Hall* and **Neil Simon's** *Murder by Death* for air this year. NBC has *The Domino Principle* with **Gene Hackman** and **Candice Bergen,** and *The Seven-Per-Cent Solution* with **Nicol Williamson** and **Laurence Olivier.** On CBS, there's *The Greek Tycoon* starring **Anthony Quinn** and **Jacqueline Bisset,** *I Never Promised You a Rose Garden,* and *The Other Side of Midnight.*

On the made-for-TV circuit, no topic is off-limits and subject matter ranges from sex and the single parent to plastic surgery to compulsive eating. **Joanne Woodward** stars in CBS's *East L.A.* as a woman who takes direct action against youth-gang violence. On NBC, **Hal Holbrook** portrays Rear Admiral Jeremiah A. Denton, Jr., a Vietnam POW, in *When Hell Was in Session.* And on ABC, **David Janssen** and **Robert Vaughn** star in *Panic on Page One,* a three-hour telefilm about a newspaper's questionable involvement in an unsolved crime.



Woody Allen, Diane Keaton, in "Annie Hall": stars for a banner home-movie-watching year

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Living:

Ideas and Trends

By Barbara Plumb

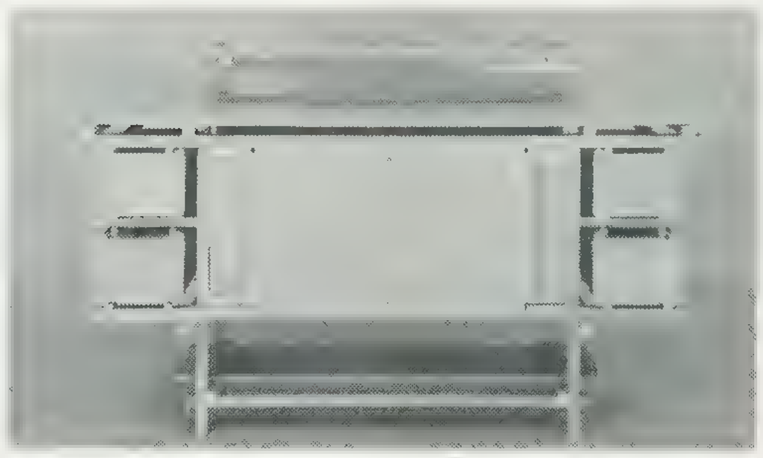
Art Deco comeback... furry book, clock that sings... design picks from top museum

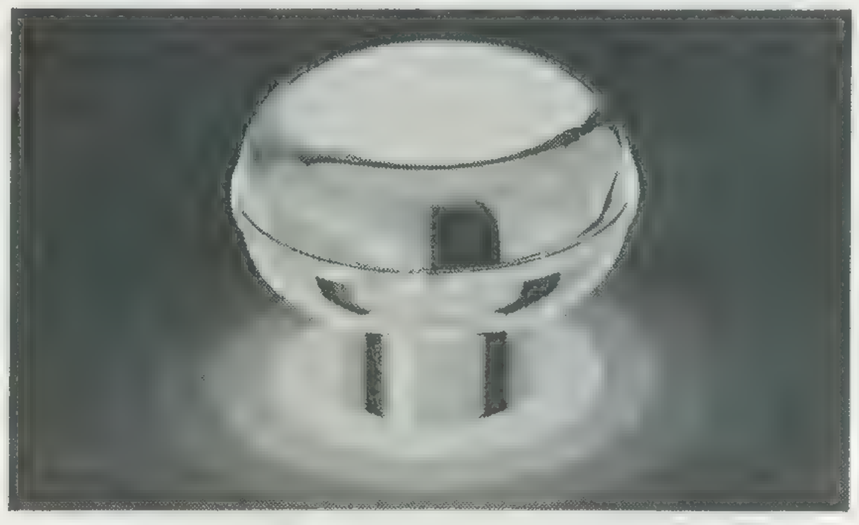


Few public spaces say "larger-than-life glamour" with more fanfare than the Grand Foyer of New York's Radio City Music Hall (*above*, more on page 528) with its soaring four-story-high ceiling, curving staircase, vast mural by Ezra Winter, mirrored walls, gold-leaf ceiling, two-ton glass chandeliers. The 1930s Art Deco, sadly faded of late, has been restored through a $5-million program.

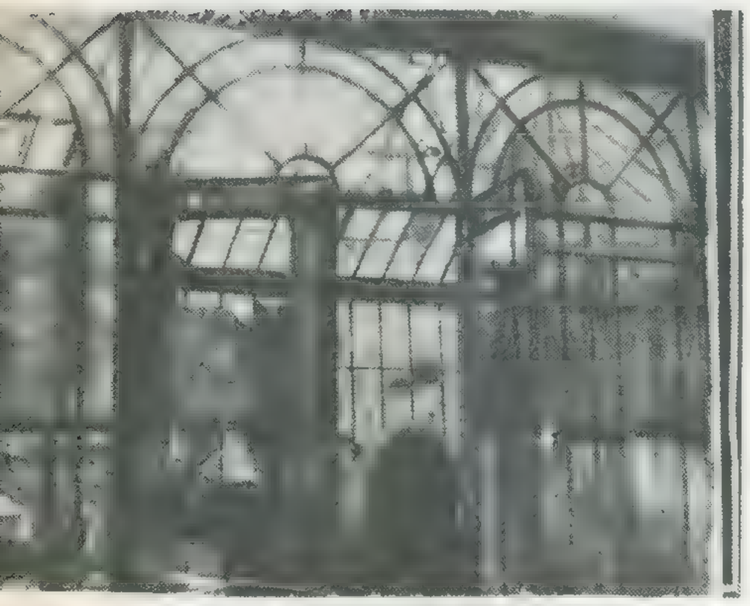
This month, you can see what the directors and staff of New York's Museum of Modern Art consider "good design" in the museum's September-long show "Recent Acquisitions: Architecture and Design." All items in this exhibition—collected since 1976—are part of the museum's permanent Design Collection. The criteria used in choosing the objects? Quality—"significantly original" work with "ideal form"—and historical importance. Two selections: Vico Magistretti's aluminum lamp (left), created in 1977; Gerrit T. Rietveld's steamed beechwood buffet (below), designed in 1919.



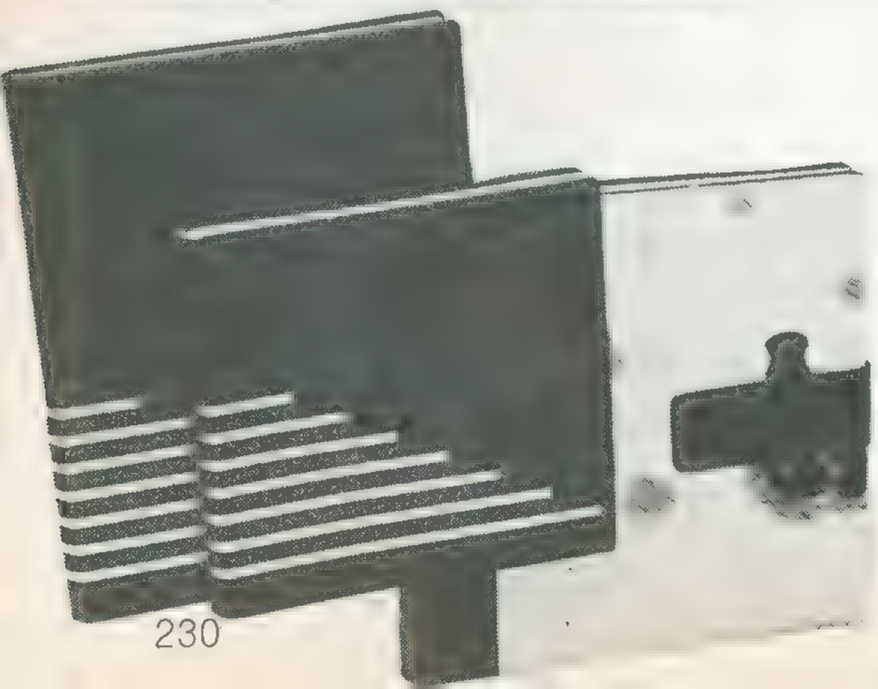




What looks like a miniature UFO, sounds like a music box, and tells time? The Audocron clock (above). When the halves of the top are pressed, the hours chime, then the minutes; lights flash on and off. In silver plate, $175; gold plate, $225. Dunhill, NYC.



Steam baths, grand hotels, the glass atrium in a French château (pictured *left*)—striking interiors characterize the cryptic mood of many of Deborah Turbeville's fashion photographs, now in her book, *Wallflower* (Congreve). Describing her highly personal work, Turbeville says, "The pictures are like the women you see in them. A little out of balance with their surroundings."



◄ Perhaps the gas shortage will revive such down-home pursuits as sitting around looking at photos of motoring trips one used to take. Elegant resting places for the family archives are these hand-bound Italian books (left), with old-fashioned watermarked endpapers. Navy leather striped with silver; or pony fur with leather; $78 at Henri Bendel, NYC.



Botanical drawing at its best (left) combines the accuracy of the scientist with the imagination of the artist. Different techniques from ancient Greek to modern times can be compared in "Botanical Illustration" (Potter). Author Ronald King is past secretary of Royal Botanic Gardens, Kew, England.

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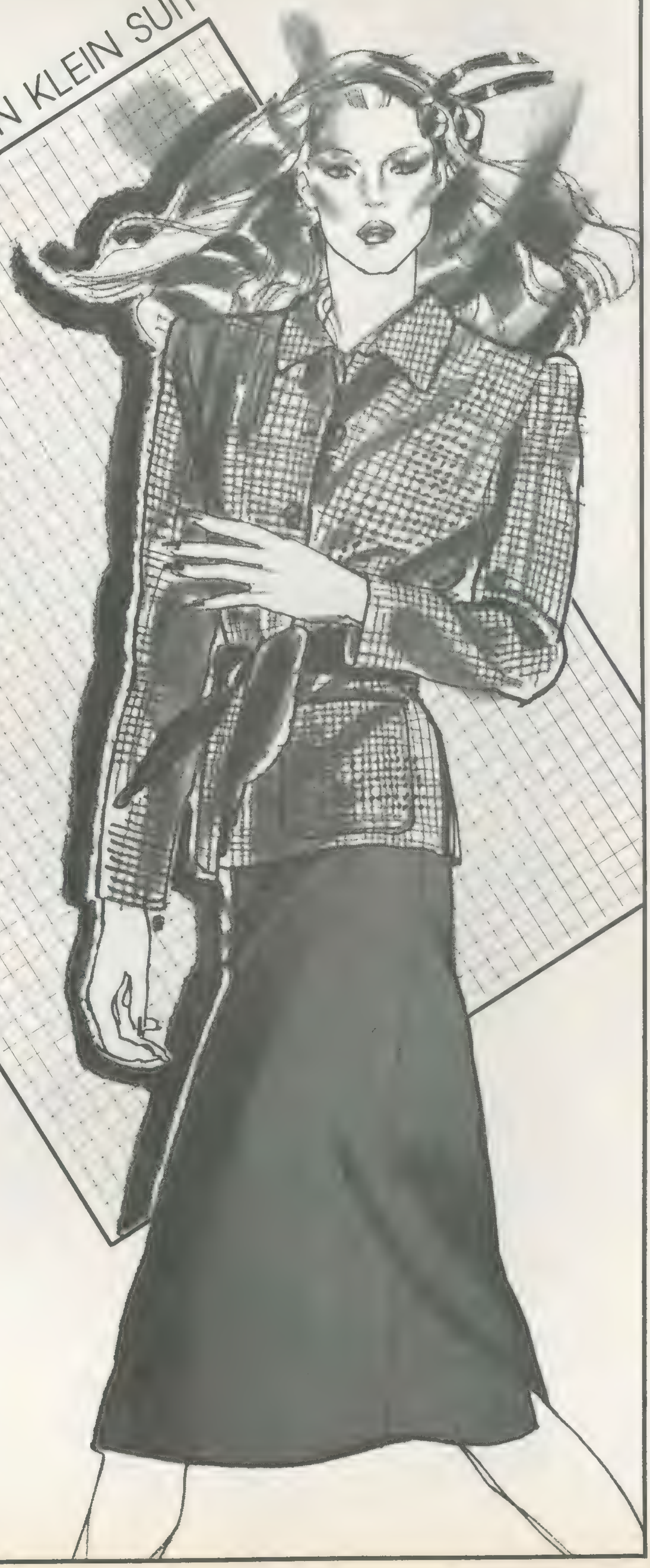
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Starting here—quick reports on the new ideas, designers, delights ...the things to keep your eye on

What Our Editors Are Talking About

The new look in accessories



Scored silver leather shoulderbag. Bagheera. $100.

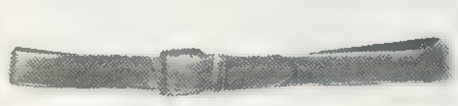


Grey-and-cassis suède pumps. Diego Della Valle. $100.

There's a whole new thing happening in accessories. Across the board—in shoes, bags, belts, jewelry—the color you see is grey! Not pale anemic tones but rich greys—the same silver-to-gunmetal shades that ran through the European and New York collections. The look is modern, sophisticated, very fresh. And . . . grey's a color that works day and night . . . is as neutral as brown or camel . . . lower-keyed and subtler than gold.

There are shoes, bags, and belts in grey leather, reptiles, suèdes . . . often in a combination of fabrics and colors. And often with special textural or decorative treatments. Bags with scoring, stitching, edging. Shoes with piping, perforations, scallops. Belts with stitching, piping, passementerie trim. You'll see these grey accessories with grey clothes, of course . . . but, more unexpectedly, as the new neutral with camel, brown, navy.

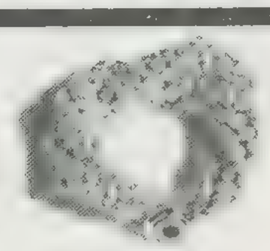
Another part of this move to grey . . . pewter jewelry is coming into its own. This "lesser" metal is being handled with more freedom and creativity now, finished in unorthodox ways, combined with other metals, with stones. Sandi Miller of Joseph Mazer (remember the name!) designed one of the most exciting belts around—in pewter mesh. And her earrings contrast the matte shine of pewter with the clear shine of rhinestones. Another designer to watch: Ben-Amun. (You saw his work in the August issue.) He carves pewter, decorates it with gold paint, fashions it into flexible bracelets, gives you earrings that clip on lapels, on pumps. More grey jewelry: silver-leafing on nickel silver bracelets. Even grey pearls!



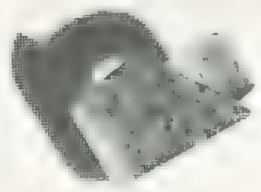
Morris Moskowitz' pewter leather belt piped in gunmetal metallic. $38.



Pewter mesh belt, Art Deco buckle. Sandi Miller for Joseph Mazer. $138.



Twist bracelet. Strands of grey Biwa pearls. Bijoux Givenchy. $37.50.



Tess Sholom's "ribbon" bracelet, silver leaf on nickel silver. For Tess Designs. $30.



Pewter clip earrings, gold painted. Ben-Amun. $17.50.



Pewter-and-rhinestone earrings. Sandi Miller for Joseph Mazer. $20.

All prices approximate. Stores, next to last pages

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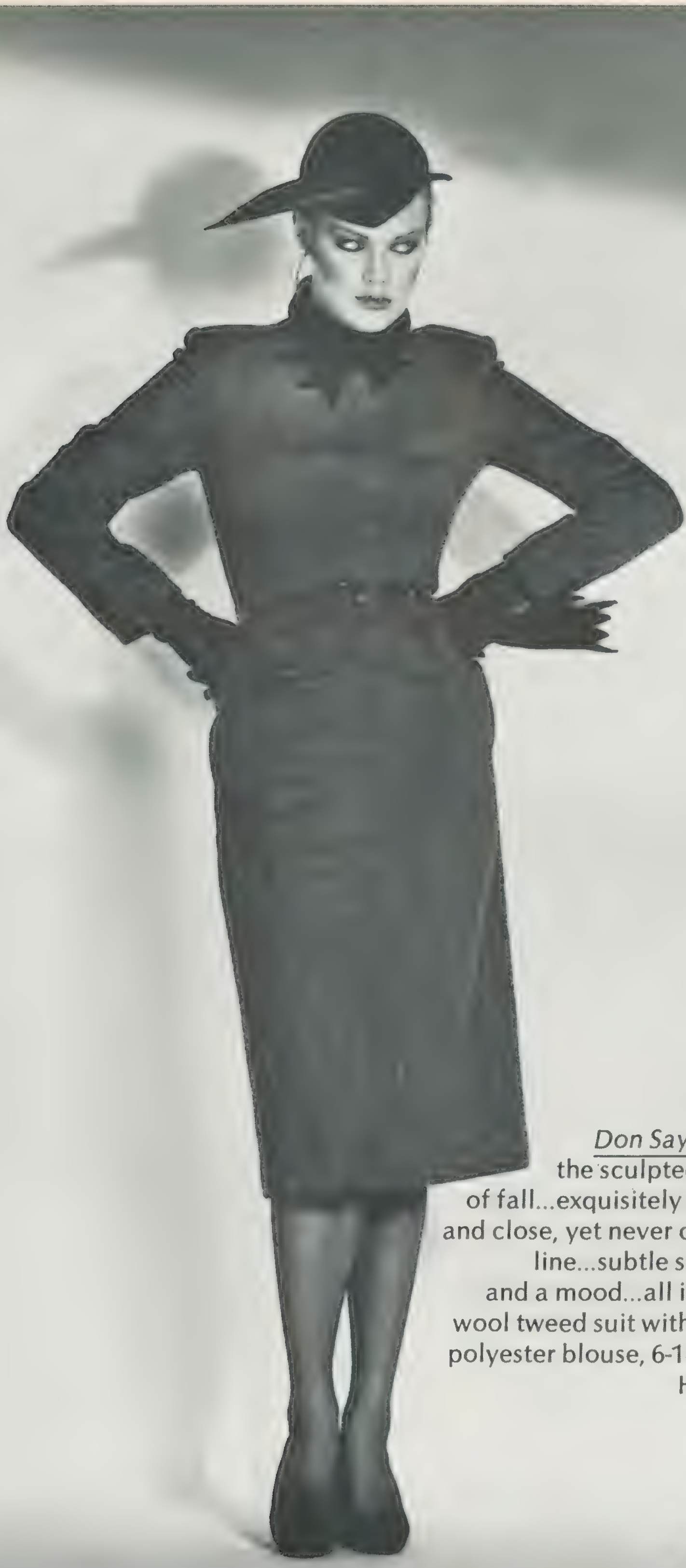
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See the best of fall at Bravo!, a fall design panorama presented by Halle's for the benefit of The Cleveland Orchestra, September 14. Special guest star... Bill Blass.

Halle's



Don Sayres' designs for Gamut...
the sculpted suit. Clearly the shape of fall...exquisitely expressed. Curved, lean and close, yet never confining. A new narrow line...subtle shoulders, defined waist, and a mood...all its own. Black and white wool tweed suit with velvet collar, jacquard polyester blouse, 6-14, $260. Specialty Shop, Halle's Cleveland, Ohio.

Halle's

What Our Editors Are Talking About

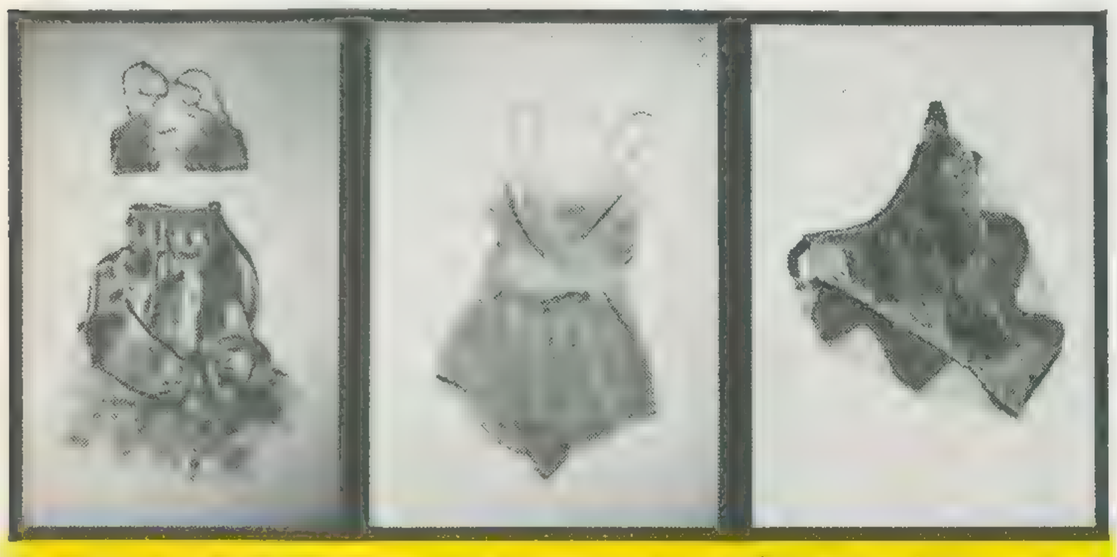
The new glamorous lingerie—everyone's buying it, collecting it... the new wit in jewelry

Suddenly, everywhere you look, there's never been more beautiful, more feminine lingerie. Now we're not talking about the basics you've always needed and always will: the smooth bra to slide under knits, the bias-cut beige slip with a discreet scalloped edge. What we are talking about is the whole category of lingerie delights . . . the lacy teddies and satin slips, the flimsy silk bikinis (in red!). The kind of lingerie that doesn't answer any particular need—except that you want it. . . .



From the left: Platinum-brocade georgette camisole, $48; pants, $40, by Sami. Silk camisole edged in lace by Hanro of Switzerland, $45. Silver-striped silk chiffon chemise by Ora Feder Designs, $116.

As in fashion this year, the difference in the lingerie you'll want now has to do with a certain luxury, a prettiness, a glamour. You see it first in the fabrics—fabrics you don't normally associate with lingerie: metallics and ribbon-striped chiffon, brocades and satin charmeuse. And in the details: frilly lace inserts, ribbons, sheerness. As for color, there's black. And red. But the big news is a rich, shimmery platinum-grey that's one of the most sensuous, most wonderful colors to come along in a while. . . .



From the left: Platinum silk charmeuse bra, $26; slip, $92, by Lorè. Gold metallic teddy with Alençon lace, Christian Dior Lingerie, $50. Red silk bikini, $40 at Montenapoleone/New York-Palm Beach.

Lingerie like this you buy on impulse. On whim. It hits you. Strikes your fancy. And it's worth the indulgence every time, in the way it feels—and makes you feel—when there's the flirt of peach-colored lace showing a bare half-inch above the top button of your broadcloth shirt, or a silk camisole and slip under a tweed suit.



There's a different turn to accessories now. The same kick, the same flirt you feel from the lingerie above, you'll find in new, touch-of-whimsy jewelry around today. Look for "unserious" pieces in unexpected textures (with feathers, in mylar). You know you've got it when you feel a quick, clever lift as you slip them on. Two perfect examples, *left:* The feather-and-bead dangle earring—a different kind of drop earring—long, slim, not bulky. And, the lightest—wafer-thin slivers of mylar arranged into a spiky flower . . . it's jewelry with a certain wit, just for delight. . . .

Feathered earrings by Jerry Katt, about $30. Mylar flower earrings by Constance Maslow, about $18 Hair, makeup by Arnold Pipkin. All details and stores, next to last pages. All prices approximate

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TAXES

Job-hunting expenses

IRS may give help when you need it

BY JULIAN BLOCK

The Internal Revenue Service lays down some tricky rules when it comes to tax write-offs for expenses incurred by an employee who is searching for another job. According to the IRS, you get a deduction for expenses directly connected with looking around for a new job in the same line of work, even though you do not find one or decide it is not for you. Previously, the IRS had maintained you actually had to land the job to take the deduction.

But you get no deduction for the cost of looking for a new job in a different line of work, even though you do find one. Take, for instance, an attorney who seeks work as a salesman. His or her job-hunting expenses are considered personal and nondeductible, whether or not the hunt is successful.

If you are unemployed when looking for work, your "work" is what you did on your last job. However, this is so only if there is "substantial continuity" between your last employment and your current job search. The IRS left unanswered the question of when a spell of unemployment becomes "substantial" enough to bar a deduction by any unemployed person. But when there is a substantial break between your last job and your current hunt or when you are entering the job market for the first time because, for instance, you are just out of college, you cannot deduct what you spend on a job search, even if you do secure one.

There seems to be a sliver of relief for a jobless person who previously worked at different jobs. Presumably, that person can point to any of these past jobs—as long as it was recent—to show that he meets the requirement of seeking a new one in the same field of work.

On the other hand, take a teacher who switched to advertising for several years and now wants to reenter teaching, or a retired person who decides a few years later to resume working. Under the IRS rules, both of them flunk the same-line-of-work test.

You can deduct travel expenses incurred on a trip to find a new job in the same line of work only if the *primary purpose* of the trip is to find a job. An important factor in determining the primary purpose is the amount of time spent on job-hunting compared to the time spent on personal activities. Remember, though, that even if this test bars any write-off for travel expenses, you can still claim expenses allocable to seeking work.

Suppose, for instance, that a Boston engineer on vacation in Las Vegas takes a side trip to Los Angeles to interview for a position there. He can deduct his meals and lodging while in Los Angeles, as well as his transportation between Las Vegas and Los Angeles. ▽



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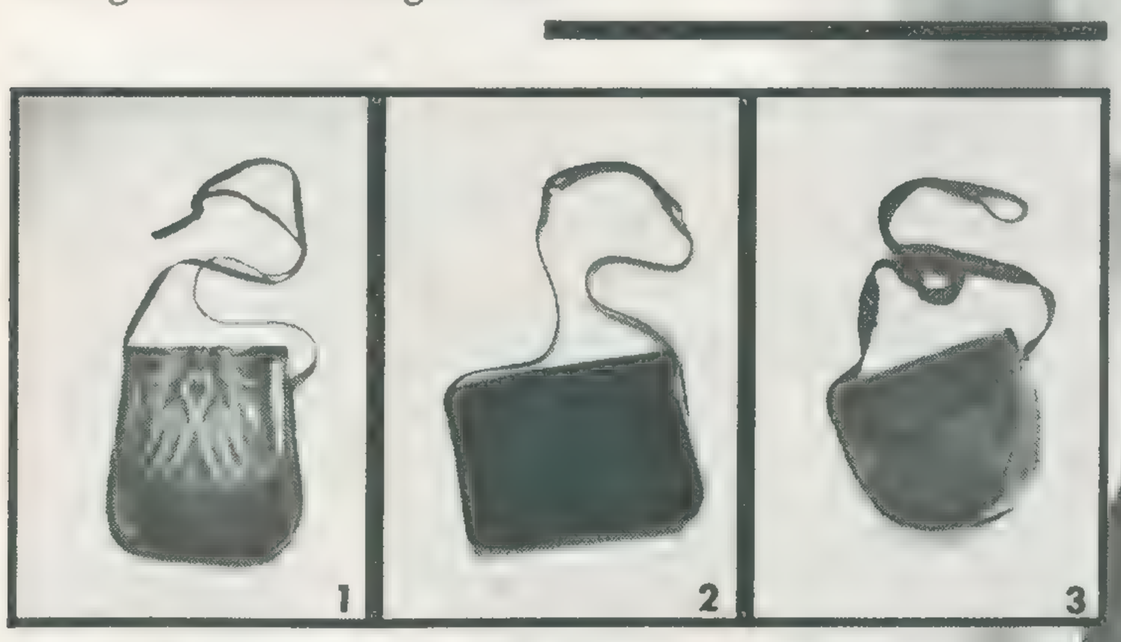
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Fashion

First choices for fall

For day—it's the suit...and the new bags that go with it

By now you know—real-life dressing starts with a suit . . . at its softest in knit. You get the line—a shorter, crisper jacket, narrow skirt—without an overconstructed look. Perfect example, right—the soft-shaped suit in beige knit. Here, with one of the prettiest new accessories—a Lurex-striped muffler. Suit by Leslie Fay, $68. . . . What goes with it—a working bag designed for an active day. The newest have more room inside—and more shape. The options range from a good-sized shoulderbag to a portfolio to a clutch that goes with a larger tote.



Here, the working bags that really work—the right size, the right shape. Plus interesting new details, new colors that go with everything you wear for day. . . . (1) A Western slant: wine leather shoulderbag with yellow/cream stitched "cowboy boot" design. $100. Andrew Geller Boutique handbags. . . .

(2) Updated classic—three-compartment shoulderbag in navy leather, strapped and trimmed in camel leather. $198. Barantani. . . . (3) More design—texture—to Prada's rounded, wine leather shoulderbag with a silk tassel, cord strap. $220. . . . (4, 5) Two from Calvin Klein—slender, supple dark-brown leather writing portfolio with front-tab closing, stitched trim—inside, a pad and pencil! $220. And his soft-form, top-zippered clutch in shiny black leather—the perfect "smaller" bag to slip inside a tote. $124. Calvin Klein Handbags. All prices approximate.

Hair and makeup, Arnold Pipkin. Stores, details, next to last pages.

Robert Krugman makes the statement at these fine stores:

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Arizona
Beaton's, Phoenix
California
The Brass Ring, Corona del Mar
Papsie's Inc., Lafayette
Lee's Apparel, Modesto
Edgee's, Reading
Welleslee, Sacramento
Lee Zabel, Sunnyvale
The Collector, Walnut Creek
Connecticut
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John Baldwin, St. Petersburg
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Kiralfy's, Columbus
Illinois
Van Law Carol's, Decatur
J. Ringness Ltd., Peoria
Roderick P. Miller, Quincey
Idaho
Carroll's, Boise
Indiana
Stephenson's, Elkhart
Kansas
Meschke Bloskey, Hutchinson
Kentucky
She, Louisville
Ceil's, Madisonville
Maryland
Saks-Jandel, Chevy Chase
John Sims, Pikesville
Massachusetts
Town & Country, Belmont
Charles Sumner, Boston
Rendez-Vous Boutique, Brocton
New York Store, Framingham
Triangle Shop, Wellesley
Minnesota
Jarmin's, Virginia
Michigan
Apropos, Kalamazoo
J.W. Milliken, Traverse City
Mississippi
Frances Pepper, Jackson
Missouri
Suzanne's, Columbia
Savage-Juliette, Springfield
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Jacqueline, Reno
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Diane's Boutique, Jersey City
Shirlee Cashen, Maplewood
New York
Loretta Boutique, Huntington
Rose Heifand, Little Neck
Ron-Lee Boutique, Merrick
Charstel, Middletown
Brand-Tan, Newburgh
Caro-Ann, Norwich
Couture, Rye
North Carolina
Patterson's, Black Mt.
D'Echols, Wilmington
Ohio
Carriage Trade, Bexley
Stern & Mann, Canton
Carriage Trade, Cincinnati
Carriage Trade, Dayton
Oregon
Vaughan's Boutique, Pendelton
Pennsylvania
Tom Bass, Bethlehem
Gilded Mirror, Gettysburgh
Oliver Shoppe, Pittsburgh
Berg's, Scranton
South Carolina
Jeane Steven's of Myrtle Beach, Myrtle Beach
Tennessee
Pickett's, Chattanooga
Julius Lewis, Memphis
Texas
Colbert's, Amarillo
Smart Shop, Houston
Jones & Jones, McAllen
Utah
Z.C.M.I., Salt Lake City
Vermont
Magrams, Burlington
Morgon-Ballou, Woodstock
Virginia
Frankie Welch, Alexandria
Alfred Ney's, Harrisonburg
Bartley's, Roanoke
West Virginia
Princess Shop, Huntington
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Carmen's, Madison
or write: Robert Krugman, 498 7th Avenue, N.Y., N.Y. 10018



Lord & Taylor, Montaldo's, L. S. Ayres & Co., Jacobson's, Jackson Graves, Frost Bros.

S. Howard Hirsh adds classic elegance to your work-a-day wardrobe. Lightweight knits – soft, feminine, but down to business. Left, brushed polyester knit dress with rolled neck, shirred elastic waist, side slit and subtle ribbing detail, toast or heather grey, **$72**. Right, 3-piece nubby poly/acrylic knit with wrap jacket, slim slit skirt and super suede boat-neck top, with belt in beige/taupe, **$100**. Sizes 4-16. Fashion Dresses.



Have a wonderful time!! Let **Bill Atkinson's** starlet paisleys brighten your evening. His plushy velvets soften your night. His quick silver knits sparkle your life. Here...the shaped velvet jacket, silvery white on pitch black. A collector piece **$245**. Slender companion skirt lined, of course, **$115**. A camisole for all occasion as fluid as exciting as quick silver, **$86**. Designer Sportswear.



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Clear-sighted John Ashbery: a great American poet

This man's poems give us vital news—about our thoughts, our lives, ourselves



THOMAS VICTOR

EDITOR'S NOTE: *Poetry is the art of the invisible—human life, human emotion, distilled and concentrated into words. Like other artists—like painters—poets stir up a sea of colors and shapes, then tame them into images of our lives. John Ashbery is a keen-eyed poet; the pictures he paints of us are sharp and clear—and it is just this clear depth of his vision that makes him one of the great American poets of our day. Not surprisingly, Ashbery is also an art critic (for "New York Magazine"), a teacher. His poems appear regularly in such magazines as "The New Yorker," "Poetry," and "The Paris Review"; and his collection "Self-Portrait in a Convex Mirror" won a Pulitzer Prize and National Book Award in 1976. Ashbery's latest collection, "As We Know," will be published by Viking/Penguin this fall. He is now at work on a play.*

AS WE KNOW

BY JOHN ASHBERY

All that we see is penetrated by it—
The distant treetops with their steeple (so
Innocent), the stair, the windows' fixed flashing—
Pierced full of holes by the evil that is not evil,
The romance that is not mysterious, the life that is not life,
A present that is elsewhere.

And further in the small capitulations
Of the dance, you rub elbows with it,
Finger it. That day you did it
Was the day you had to stop, because the doing
Involved the whole fabric, there was no other way to appear.
You slid down on your knees
For those precious jewels of spring water
Planted on the moss, before they got soaked up
And you teetered on the edge of this
Calm street with its sidewalks, its traffic,
As though they are coming to get you.
But there was no one in the noon glare,
Only birds like secrets to find out about
And a home to get to, one of these days.

The light that was shadowed then
Was seen to be our lives,
Everything about us that love might wish to examine,
Then put away for a certain length of time, until
The whole is to be reviewed, and we turned
Toward each other, to each other.
The way we had come was all we could see
And it crept up on us, embarrassed
That there is so much to tell now, really now.

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American Shoulders

U.S. designers make the sleeve the pivotal point—here is a guide to the best versions

Shoulders. They're this fall's new focal point on coats, suits, dresses, and even sweaters and blouses. In contrast to heavy, exaggerated shoulders that were often extreme and overpowering—as shown by many of the European designers—American shoulders look flattering and never oversized. There are dozens of ways to achieve a straight, strong shoulder, coupled with a slimmer, more curve-conscious shape.

Here are some of the best: John Anthony, *top right*, does a perfect shoulder by putting the smallest shaped shoulder pad within the raglan sleeve. Ralph Lauren gives a wool sweater a pretty touch by pinching the shoulder on long sleeves. John Anthony's beaded evening jacket gets a wider shoulder shape with set-in sleeves and a slight tuck at the top. Halston defines a belted jacket with a rounded shoulder that extends into a fuller sleeve. Calvin Klein shows how to set in a narrow sleeve and achieve a straight but gently squared-off shoulder line. Mary McFadden's white short jacket has a modified shoulder that extends slightly but is never extreme or pouffed-up high. John Anthony is one of several designers who uses luxurious embroidery to play up the broader shoulders on an evening sweater. Perry Ellis belts his padded-shoulder sweater, rounds the sleeve, and sets it in with a slightly pinched shape. Calvin Klein puts a small pad in the shoulder of his evening jacket for just the right wider touch.



JADE ALBERT

carol horn

Captivity

The exciting Carol Horn coats shown on the adjoining page are available at the fine stores listed below:

ARIZONA	
Levy's	Tucson
ARKANSAS	
Merle Norman Posh	West Memphis
CALIFORNIA	
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Broadway Dept. Stores	Los Angeles
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Surrey	Sacramento
I. Magnin	San Francisco
Roos Atkins	San Francisco
Gene's	Signal Hill
Judy's	Van Nuys
The Clothes House	Walnut Creek
FLORIDA	
Burdines	Dadeland
Adrienne	Winter Park
GEORGIA	
Davison's	Atlanta
ILLINOIS	
5, 7, 9 Shops	Chicago
I. Magnin	Chicago
Kaufman's	Chicago
Pollyanna	Chicago
Lloyds	Downers Grove
Paddors	Evergreen Park
Bernard's	Joliet
Arthur Robert	Skokie
INDIANA	
Ziesel's	Elkhart
KENTUCKY	
Mam'selle	Paducah
LOUISIANA	
Geo-Je's	Baton Rouge
MARYLAND	
Hutzler's	Baltimore
Stewart & Co.	Baltimore
MINNESOTA	
Signature Stores	St. Paul/Minneapolis
MISSISSIPPI	
Bernard's	Jackson
MISSOURI	
Macy's	Kansas City
Swanson's	Kansas City
Neff Petterson	Springfield
NEW JERSEY	
Talk of the Walk	Atlantic City
Bamberger's	Newark
Canadian Fur Trappers	Passaic
NEW YORK	
Bonwit Teller	All Stores
I. Seigal	Cohoes
S.F. Iszard	Elmira
Ann Taylor	New York
Armadillo	New York
Honeybee	New York
Macy's	New York
OHIO	
Union Company	Columbus
Rike's	Dayton
Denmark's	Steubenville
OKLAHOMA	
The Lady Bug	Hookee
Jerome's	Oklahoma City
Syna-Leah's	Tulsa
PENNSYLVANIA	
Strawbridge & Clothier	Philadelphia
Joseph Horine	Pittsburgh
Surrey	Pittsburgh
Bumblebee	State College
Penn Traffic	State College
TENNESSEE	
Mam'selle	Memphis
TEXAS	
Maya	Austin
Scarborough's	Austin
Colberts	Dallas
Lester Melnick	Dallas
Michael Modes	Dallas
Tritts	Denton
Whites & Whites	Graham
Jacquies	Plainview
VIRGINIA	
Frances Kahn	Danville
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WISCONSIN	
Milwaukee Boston Store	Milwaukee
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carolhorn

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WOMEN AND CARS

Follow these rules to add miles to each gallon of valuable gas

The most effective fuel-saver for your car is a smooth driving technique

BY LILLIAN BORGESON

All over the country, car shoppers are checking and comparing the specifications thought to be most telling in terms of fuel economy: the liters of engine displacement, the pounds carried in curb weight, the inches of steel from bumper to bumper. Those numbers are indeed important. But when the goal is maximum gas mileage, the most crucial measure of all is neither the liter nor the pound nor the inch. It's the foot. The driver's foot.

Federal energy officials put it like this: "The most important single element in determining fuel economy is the driving technique of the individual behind the wheel." In a given car, they say, a careful driver should be able to get at least 30 percent better mileage than an average driver, and 50 percent better mileage than a poor one.

So, in a car that generally averages 20 miles per gallon, a ram-and-jam lead foot will get only about 17 mpg. In exactly the same car, a sensitive featherfoot can coax at least 26 miles out of the same amount of gas.

The secret of high-mileage driving lies in using your foot as little and as lightly as possible, on both the gas pedal and the brake.

● *Always start gently.* Quick acceleration is important only when you're passing or moving into high-speed traffic, not when you're leaving a stoplight. Jump starts can shave your in-town mileage by at least two mpg.

● *Shift promptly into high gear.* The car's lower gears use more gas than its high gear. So with a stick-shift car, run through the lower gears smoothly but quickly, and build up your speed in high gear. If you have an automatic transmission, use enough gas-pedal pressure to get rolling; then ease up on the pedal and let the transmission make its move into high gear as early as possible.

● *Drive at steady speeds.* Always use the minimum gas-pedal pressure to maintain the optimum speed; and avoid unnecessary braking. Uneven bursts of speed gobble gas. On the highway, for instance, you can lose one or two mpg just by wavering between 53 and 58 miles per hour instead of holding at 55.

● *Learn to anticipate.* For the ultimate example of featherfooting, consider the antici-

(Continued on page 278)

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WOMEN AND CARS

(Continued from page 276)

patory skills of the old-time professional chauffeur. Even in heavy traffic, the chauffeur-guided Rolls *rolls*; never does it jolt. Red lights obligingly change to green as it approaches; lane changes are unobtrusive, changes in speed almost imperceptible.

Anticipation is the key. When, for example, you see a light way up ahead turn red, take your foot off the gas pedal immediately. Whether or not the light turns green before you get to it, you'll save gas—and maintain smoothness by coasting in anticipation of the stop. Anticipate lane changes, too; make them in advance, when you see an easy opening, not when you'll have to brake or speed up in order to switch. And keep a reasonable distance from the car ahead; tailgating demands braking and accelerating that could otherwise be avoided.

●*Keep your top speeds down.* The 55-mph speed limit saves lives, but it was designed to save gas. In the average car you'll get 20 percent more miles per gallon at 55 mph than at

The secret: how you use your foot

70. As a car's speed rises, so does its wind resistance and its appetite for fuel.

●*Avoid unnecessary idling.* Idling engines use up about a cup of gas every six minutes in the average car, and as much as a half-gallon every fifteen minutes in a big-engined car. On the other hand, restarting a warm engine takes only about as much gas as one minute of idling. So, if you have to wait for more than a minute, turn the engine off.

Don't idle the engine to warm it on a chilly morning; experts say this is wasteful and unnecessary. Instead, start the car cold and drive slowly for the first few minutes.

●*Break gas-guzzling habits.* I have a friend who always races the engine before she puts the car in gear and takes off. There is no reason for this, it's just a bad habit. Equally bad: the habit of flipping on the air conditioner whether you need it or not. All by itself, an air conditioner in use can cut mileage by two to four miles per gallon.

●*Keep your car trim for top mileage.* This means following to the letter all the tuning and maintenance recommendations in your owner's manual. In addition, have the car's wheel alignment checked at least once a year, and check tire pressures once a month: underinflated tires can cut fuel economy by one mile per gallon. For top mileage, you can have your tires inflated to three or four pounds *above* the recommended pressure, but not above the safe maximum of thirty-two pounds per square inch.

And finally, when you're shopping for a new car, do pay careful attention to its liters, inches, and pounds; the fewer there are, the better mileage you can expect. But even when you've bought yourself a brand-new low-numbers automobile, don't underestimate the power of the foot. ▽

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Greenery can warm up people

The right plants for office landscapes

BY MA ANAND PRITA

Your intuition as well as your plants can be cultivated by changing old psychological attitudes about your abilities as a gardener. Anything is possible if you are open to change and are willing to experiment freely. As you get to know your plants and become more confident, things will begin to "click." Through your intuition, you'll simply know what needs to be done. There *are* basics, but it's up to you to improvise.

Actually, no matter where you tend a garden, outdoors or in, the real knack is finding the balance of power between art and science. Book knowledge points the way, but nothing can take the place of direct experience. Trial and error is always the quickest and most effective teacher; so begin to develop your intuitive approach to gardening.

Plants where you work

The plant craze that blossomed in the early 'seventies has finally been absorbed into the mainstream of American life. What used to be considered a fad is now generally accepted as a necessity of urban living. On the brink of the 'eighties, the houseplant has moved into the office. Business firms everywhere allow for plants in their decoration budgets.

Plants add warmth and soften hard-edged business spaces. More than simply esthetic accessories, plants are living things that everyone in the office can relate to. People develop concern and affection for the plant and consequently for one another.

If you don't have a plant-maintenance service to do the job in your office, here are a few suggestions to ensure success. Before purchasing any plants, know your light situation. For example, will the plants receive direct sun, medium light (at least one hour of sun per day), or low light. Contrary to what some people say, no plant will grow in the dark. Some of the sturdiest plants for offices are listed here according to light requirements.

Low Light: *Spathiphyllum*, *aspidistra*, *Sansevieria*, *Kentia* palm, *Dracaena fragrans* "Massangeana," bamboo palm, grape ivy.
Medium light: Asparagus fern, *Dieffenbachia*, Swedish ivy, spider plant, *Dracaena marginata*, *Schefflera*, and Norfolk pine.
Direct sun: geranium, *Ficus benjamina*, all cactus and succulents, bromeliad, all flowering plants and herbs.

When positioning the plants, be sure to create clear aisles. Keep plants out of the way of frequent traffic because constant brushing against foliage causes bruising. This will also be true of plants shoved against walls. Be wary of heat and air-conditioning ducts. Drafts of hot or icy air can cause an expensive tree to drop all its leaves. More tips:

- It's best if the same person does all the plant maintenance, especially watering, otherwise confusion will reign and the plants will be the ones to suffer.
- Set up a regular schedule of scrupulous inspection. The sooner you discover a problem, the better your chances of effecting its cure.
- If lower leaves are yellowing or the entire plant is soft and limp, you may be overwatering. Be sure the drainage hole isn't clogged and allow the plant to dry out *completely*. Plants also may be limp from *lack* of water.
- Leggy plant stems or pale leaf color may mean too little light.
- Brown or yellow patches and washed-out leaf color can come from excess sun or heat.
- If leaf edges become dry and curl under or turn yellow with spots of brown, it could be too little water or too much heat.
- Lack of humidity promotes browning leaf edges and falling leaves. Try regular misting with plain water or placing pot on a bed of constantly moist pebbles.
- Overzealous fertilizing causes fast but weak plant growth resulting in wilting. *Stop all fertilizing immediately*! Soak the soil thoroughly to dissolve the salt and drain well.

One final reminder: different causes may manifest similar symptoms. Trust your intuition, and don't be afraid to make a mistake. It's the only way we learn so the same errors aren't repeated next time. ▽



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Horoscope

By Maria Elise Crummere **September**

Aries: Blaze a new trail! **Taurus:** A stunning proposal. **Gemini:** New inspiration. **Cancer:** Good-news eclipse. **Leo:** Crescendo month. **Virgo:** Major changes. **Libra:** Resolution-time. **Scorpio:** Throw off the past. **Sagittarius:** Neutrality now! **Capricorn:** Go for the limelight. **Aquarius:** Lasting ties/shattering separations. **Pisces:** Your "trial" period

Aries

MARCH 21-APRIL 20

Doers, thinkers, and decision-makers are "in" this month; join them! The eclipse of the full moon on the 6th is advantageous for making choices or resolving situations that require your full attention. Your Mars in Water Cancer makes this a good month to blaze a new trail, choose a new path. Before you act, however, permit the eclipse to make the potentials clear. Whatever your decision, initiate on the new moon on the 21st. To get the wheels really rolling, ally with an old partner who can tap the power sources and bring the winning in sight.

Taurus

APRIL 21-MAY 21

Your ruler, Venus, is in heavy company with Saturn, making this a demanding month. Your sense of values and your capacity for hard work must join forces. The eclipse on the 6th emphasizes the practical earth elements—so now is a good time to create, design, innovate on the artistic level. Midmonth—about the 17th—when Venus enters Libra, you will enjoy a change of coworkers. These new associates could introduce you to a stunning proposition. On the day of the new moon (the 21st), inaugurate a plan that you have long dreamed of putting into action. The last four days of the month bring a turn of events and a new victory.

Gemini

MAY 22-JUNE 21

A serious mood overcomes you between the 3rd and the 6th; you may now wish to cultivate and improve your relationship with a group you have newly met. The full moon on the 6th marks the beginning of a general improvement in business activities. The 7th triggers a desire in you to restructure your life to get expansive security. The 19th signals the initiatory phase of your security search. Then, a new person appears on the horizon who inspires you. Everything is put into fast motion on the 25th (when Mars is in Leo), bringing a round of action for the remainder of the month that proves you can triumph when you are truly inspired.

Cancer

JUNE 22-JULY 22

This eclipsed-moon month is singularly important to you, since the moon is your ruler. The changes that the inconstant moon communicates to you on the 6th should be treated with seriousness, as this is the most important aspect the moon will make to your sign for the remainder of the year. Since the moon is in Virgo, the sign that rules your third house of communication, publicity, contracts, and community activities, expect good news in those areas. You'll also be stimulated to increase your financial endeavors. Seek improvement in business stature on the 17th. From the 19th to month's end, the excitement of embarking on new paths overwhelms you—as you realize that you are on a responsible—but daring—flight into a new skyline.

Leo

JULY 23-AUGUST 23

The crescendo month has now arrived for you. Jupiter has reached the highest and last degrees of its transit in Leo. Since Jupiter's presence in your sign extends and expands your fortunes, take advantage of this high point to fulfill your goals. This powerful period will not be repeated for twelve years. A romantic atmosphere should surround you, too, conducive to opportunity and social successes. With Saturn in your second house of values, you realize that there are responsibilities to be assumed as well as benefits to be reaped. But Venus will make your chores pleasant ones. This is a time of total fulfillment—a time to take in your winnings.

Virgo

AUGUST 24-SEPTEMBER 23

This birth-month is the most significant period of the year for you, since the powerful eclipse of the full moon, on the 6th, is in your sign. During the first six days of the month, be alert, watchful; realize which way the wind is going to blow. That way, you'll be able to handle whatever situation—or situations—the eclipse brings. This could involve a major change in your personal or public life, your job, your surroundings. Since serious Saturn is also in Virgo, difficult decisions will need to be made and responsibilities may have to be assumed. Best day of the month to take a breather is the 21st—a good time to give a party or pay off a social obligation.

Libra

SEPTEMBER 24-OCTOBER 23

Use the significant eclipse of the full moon on the 6th to take inventory and to tighten up loose ends. Complete unfinished undertakings and be ready to accept the new. Resolve a love affair on the 7th. Organize home life on the 9th. Effect a new movement or action on the 15th. Have completed any or all initiatory ideas by the 25th. The period from new moon on the 21st until the end of the month is a wonderful time of social stimulation. Reward yourself on the 30th and take a miniholiday with the one you love.

(Continued on page 287)

IT'S RED DOOR TIME. . .

Elizabeth Arden
THE SALON

HOROSCOPE

(Continued from page 285)

Scorpio

OCTOBER 24-NOVEMBER 22

The full moon in Virgo/Pisces emphasizes your eleventh house of friends and hopes—and gives you the opportunity to strengthen ties and to review your goals and dreams. You may need to rework your personal life so that you have more time to devote to your individual pursuits. The time to throw off the yoke of rigid habits is *now*. Resolve professional problems on the 4th. Reconciliations with the views of business associates can prosper on the 10th. Sign important documents on the 15th. Expect rewarding news and an agreement concerning a financial matter of consequence on the 17th.

Sagittarius

NOVEMBER 23-DECEMBER 21

You're up against the eclipse this month, because of the angle that your sign holds to the eclipse of the full moon on the 6th. This difficult situation increases the need for you to maintain a neutral attitude through the next three months. The Fire Sagittarian may find keeping this practical, factual attitude a challenge. But this month, your neutral corner is your security and your only means of ignoring and avoiding contentions. When Jupiter and Venus make a marriage on the 15th, you go in a new direction that leads to fresh goals and provides new benefits.

Capricorn

DECEMBER 22-JANUARY 20

If Capricornians are ever to take a frivolous turn, this is the time. Expand, be extravagant, work on your standing. Grab the limelight and bolster your career. Go to all of the social functions. Take off on a pleasurable journey. On the day of the full moon, the 6th, shine. On the next day, accept a surprise invitation. Between the 10th and the 16th, make money deals. On new moon on the 21st, sign or agree—particularly if the decision involves a love partnership.

Aquarius

JANUARY 21-FEBRUARY 18

Tremendous support from Saturn in Virgo this month favors profitable long-term changes. Meanwhile, Neptune in Sagittarius lends spirited endorsement to your projects. Watch out for Jupiter, however, since this planet could cause your opinions and judgments to be slightly flawed and lead you to extravagance in your promises. Otherwise, you have clear sailing. A prize day for love is the 7th. The 8th is ideal for fulfilling a dream. The 15th is remarkable for making a lasting tie—but be prepared to accept the responsibility of a profound contract—or, at the opposite extreme, a shattering separation.

Pisces

FEBRUARY 19-MARCH 20

At full moon on the 6th, the Sun, in Virgo, is opposite your birth sign and poses a serious test to you. You cannot shirk this period of trial that will endure for three months. The ideas put into effect at the start of this period are significant and should be considered carefully. For those with a goal, the time is ripe to further it and to establish its success. Those who are doubtful may encounter frustration through the undermining of partners or the failure of associates.



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BY GLORIA EMERSON

EDITOR'S NOTE: *Gloria Emerson once covered haute couture for "The New York Times." Her book, "Winners and Losers," about the effects of the Vietnam war on Americans, won a National Book Award in 1978.*

It is not much, only a wide belt of black cotton cloth, silk for those who are very rich, lacking buttons, snaps, hooks, or fastenings of any kind so the woman must hold it with her arms and hands for it must never slip. It is the "veil," the chador, the shapeless head-to-ankle covering for Moslem women conforming to the orthodox Islamic custom that a woman's hair, arms, and legs cannot be revealed. The chador is a sign of her smallness in the Moslem world. And it is this piece of black cloth, and the awesome restraints and rules it symbolizes, that sent thousands of women into the streets of Tehran last March for five days of demonstrations, the first time in the history of Iran that females, only females, have risen up. They had been told, and believed it to be a command, that they must all wear the chador—even those who had taken part with the men in the swift, fierce revolution that deposed the Shah last January—by an elderly and much revered man who never expected that women would answer him with such thunder.

They did—and it made the city tremble. During the demonstrations, the marchers were stoned, at least four of them stabbed, and all jeered at, menaced, and insulted. What provoked them to such defiance and anger was the attitudes and acts of the seventy-nine-year-old Ayatollah Ruhollah Khomeini, the leader of the revolution, a holy figure, a man whose face looks as if it had been carved long ago of fine stone. There was a dispute over what he had actually said; but the records show that Ayatollah Khomeini, commenting on the women working in the government ministries, said he was not against their being employed but that "women should not be naked at work . . . they must be clothed according to religious standards."

His is the voice, the soul, the eye, the tongue of Islam and its ancient, sacred tenets. But for the women in Iran, the acts of the Ayatollah sent out warning after warning that all they had gained in recent decades was being revoked, including the right to divorce their husbands, so they found themselves being pushed "back to dog status," as one put it. An American feminist, Kate Millett, who went to Iran to show her concern for women's rights, was expelled. There were attempts to make peace; an Iranian official tried to make the point that no one would be forced to wear the chador but uncertainty and fear still exist, as does a fury.

The way in which we are clothed, by choice or by necessity, is, of course, far more than a matter of protection or adornment, far more than a measure of our culture, our earnings, our tastes. Fashion, as it is called, is often a question of politics, a barometer of the most profound social and economic change or longing. It reveals not only who has power but who lacks it, who represents the dominant society and who is defying that dominance. The chador, to many women, represents submission, so the demonstrators in Tehran marched in Western dresses, in sneakers and blue jeans and were often joined by men who did not want to see them deprived of that choice. And some women in chadors marched, too, not because they wished to relinquish that garment but because they believed in the right of other women to do so.

Sylvia Chase, the ABC television correspondent who covered the turbulence in Iran last December, reported that she used a shawl as a chador to cover her head and arms when she went to speak to Iranian families, although she felt "more than slightly hypocritical" doing so. But it opened doors, she said. The gesture was an immediate and

profound courtesy, not a capitulation on her part.

In the months that led to the expulsion of the Shah, many Iranians showed their hatred and contempt of his reign, and of the many corrupt and repressive "reforms" he introduced to "modernize" Iran by turning to Islam as a repudiation of their ruler and the Westerners working in their country. In those months of struggle, the chador was not always a symbol of submission and respectability but, in many cases, a sign of Iranian longing to change their nation, to have it belong to the people again. But it is not surprising that now, having won their victory, women should see the chador quite differently so they shouted as they marched: "In the dawn of freedom, there is an absence of freedom."

Yet it was not so long ago that other Moslem women used the "veil" as a weapon of war. In the Algerian wars of independence from the French, 1954 to 1962, women wearing the black haik, women who were among the pitiful and oppressed in the world, provided a nucleus of anti-colonial militancy. In the classic film by Gillo Pontecorvo, *Battle of Algiers,* a brilliant reenactment of one phase of that terrible struggle, we see the women in their black haiks, so little of their faces showing except for the blackness of their eyes, hear the high voices in the shrill, repetitive cry as terrible as drums, and know that to the "enemy" they appeared more threatening, more strange, more powerful than they could ever have seemed in the bare, soft sundresses worn by Europeans. They wore the haik, the symbol of their serfdom, as a symbol of resistance towards the foreign occupiers, using it to conceal grenades and guns, so at last the French were obliged to use mine detectors on all women in these voluminous robes leaving the Casbah until, in their desperation, they adopted harsher means of search.

It was the belief of Frantz Fanon, a Martinique-born, French-educated psychiatrist who worked in an Algerian hospital during that war, that the "veil" had a crucial significance in the psyche of the colonizer. Although the French had attempted reforms to improve the status of Algerian women, their real motive was neither benign or progressive. "Fanon describes the frequency with which the unveiling of Algerian women appeared as a theme in the dreams of French males as a symbol of rape," Sheila Rowbotham, a radical historian, writes in *Women, Resistance & Revolution* (Vintage). Emancipation to the European male, she tells us, meant the possession by Western culture of the Algerian woman.

In noting the extraordinary changes which took place when women joined the National Liberation Front Army in Algeria, Alistair Horne writes in his new, brilliant book, *A Savage War of Peace* (Penguin): "Here, for the first time, she met and coexisted with unmarried men on equal terms and with equal rights," he says. ". . . For the women, perhaps even more than for the F.L.N. men, revolution and the pursuit of independence—with the promise of personal liberation at the end of the road—became an irrecusable way of life." In those war years, the symbol of woman's confinement became an instrument of revolution. It is Mr. Horne who sadly notes, however, "the promissory notes issued then in the heat of battle have yet to be honoured."

In our own lives, we have seen how pants—or trousers—have become acceptable, when once they were worn only by women on farms, or college campuses, or in the countryside. Their acceptance almost paralleled the growing influence of the women's liberation movement. In China, after the death of Mao Zdong (Mao-Tse-tung), a massive campaign of vilification was launched against his wife, Jiang Qing (Chiang Ch'ing), who had censored and indeed stifled the arts in China. Robert Payne, recalling in the book *A Rage for China* (Holt, Rinehart and Winston), how every street in China was covered with posters discrediting her in atrocious cartoons, wrote: "She always wore a skirt: a sign of capitalist decadence in a country where women wore trousers. She always wore a crown or one of those mortarboards with hanging jade beads worn by emperors." Other foreigners noted caricatures showing Jiang Qing with scarlet fingernails, false eyelashes, false breasts, false hips—the most scathing denunciations in a state that placed value on the puritan woman, unable to show her sensuality or her need to be attractive.

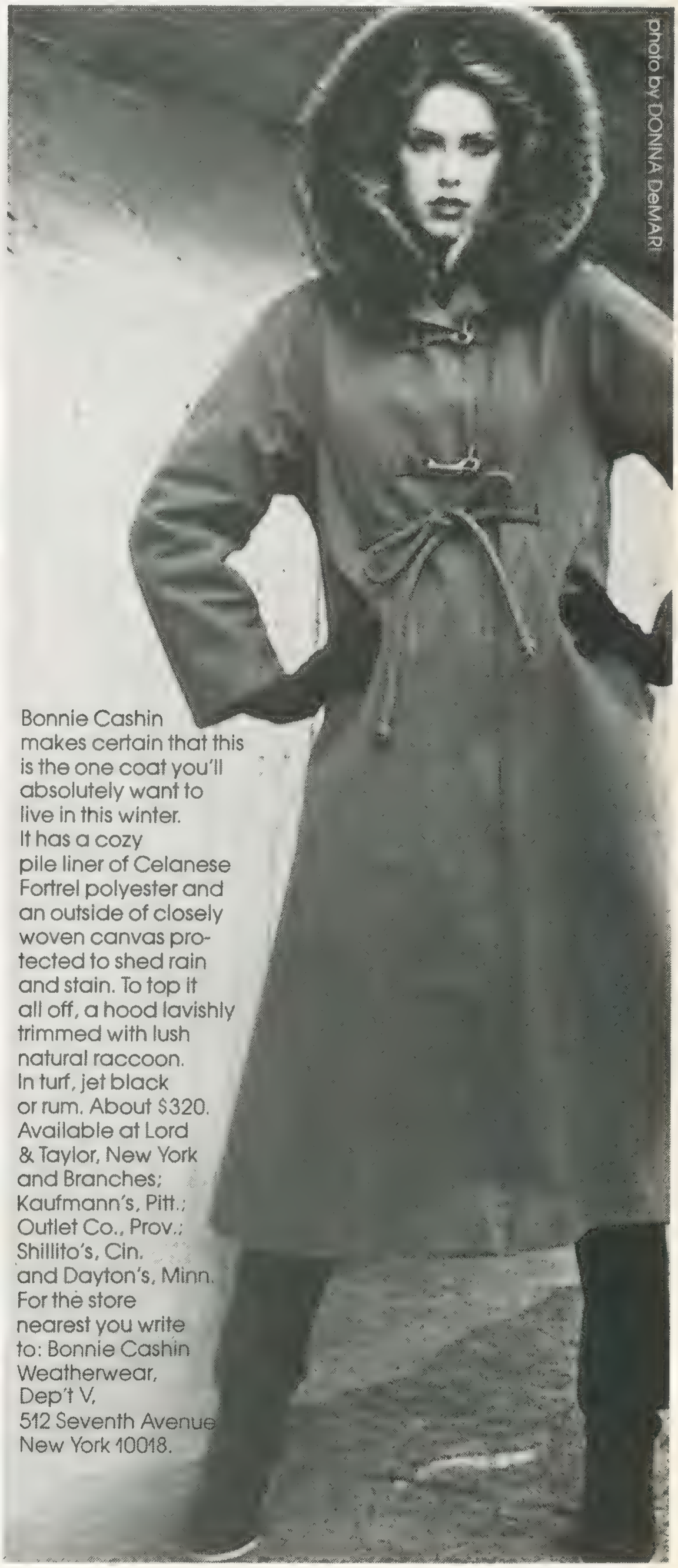
Very often in this century women have shown what their deepest beliefs and commitments were, not only by speeches or demonstrations or stoicism, but by what they wore. Black, worn by the peasants of Spain, was always worn by one of their own, Dolores Ibarruri, the most notable Spanish Communist during the Civil War, who became known as *La Pasionaria* throughout the world. She wore black so consistently that even noted historians, such as Hugh Thomas, who would not ordinarily include such details of dress, referred to it in his great volume on that conflict.

And in England, during the rise of the first and largest militant suffrage group, the W.S.P.U., the colors of the movement were of

(Continued on page 296)

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YOUR CLOTHES

(Continued from page 293)

great importance. They were purple, white, and green. And so well-known were these colors, which stood for Votes for Women, that when one suffragette, Emily Wilding Davison, killed herself in front of the King in June 1913, she had sewed the W.S.P.U. colors inside her coat "as though to ensure that no mistake could be made as to her motive when her dead body should be examined," according to Mrs. Sylvia Pankhurst. On the day of the Derby, in full view of His Majesty and the Queen and a multitude of their subjects, Miss Davison rushed onto the track and snatched the bridle of the King's horse, and was killed by the horse as it fell.

In *Shoulder to Shoulder,* Midge Mackenzie's fine documentary published as a book by Knopf in 1975, Sylvia Pankhurst gives the details on what the mourners were to wear. "The call to women to come garbed in black carrying purple irises, in purple with crimson peonies, in white bearing laurel wreaths, received a response from thousands . . . ."

Not only women but men as well have used jewels and makeup to show their power, have lavishly adorned themselves not only from self-esteem but to announce their high rank, their glory, the strength of their constituency. In *The First Frontier* (Simon and Schuster), David Horowitz's account of the Indian Wars and America's origins after the first English settlers reached the eastern coast of the United States, he describes a chief of the Rappahannocks who was as royally dressed in his way as Catherine the Great of Russia. It was 1607. "He was playing a reed flute and his hair was tied in a knot with a crown of deer hair dyed red and shaped like a rose. A copper plate was fastened on either side of his head, and two long feathers sprang like horns from his crown. His body was painted crimson, and his face was blue and sprinkled with silver. He wore a necklace of beads, and his ears were hung with bracelets of pearl, and in each was a bird's claw set with copper and gold."

In the 1960s, when many of the young in America joined an army of dissidents—suspicious, defiant, drifting, joyful, and mutinous—nothing identified them so clearly, aside from their music, as the hair and clothes. What people renounce is often as politically revealing as what they covet. In an extraordinary essay by the late Ralph Gleason, called *Like a Rolling Stone,* he recalled an evening spent with a lawyer, a brilliant and liberal man who was then concerned with the civil-liberties issue of police harassment of hippies. Mr. Gleason recalled how the lawyer complained the hippies "wear these uniforms of buckskin, fringe and beads," and asked "Why don't they dress naturally?" Gleason then asked the lawyer if he was born in his three-piece Dacron suit.

In the essay he reminded us of how much we changed in the 1960s but that for forty years, in a country that has prided itself on individualism, freedom, and nonconformity, all popular songs were written alike and that clothes were as predictable. "Clothes were basically the same whether a suit was double-breasted or single-breasted, and the only people who wore beards were absentminded professors and Bolshevik bomb throwers. Long hair, which was equated with lack of masculinity—in some sort of subconscious reference to Samson, I suspect—was restrict-

(Continued on page 300)

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(Continued from page 296)

ed to painters and poets and classical musicians . . . ."

A generation came to life with its own views, its own questions and was repelled by white gloves, flowered hats, stockings, dresses, suits, neckties, crew cuts, high-school jewelry and, sometimes, by shoes. Ralph Gleason, who understood how they felt almost better than anyone, wasn't sure in 1967 when he wrote the essay that the reality of Bob Dylan's sentence—"money doesn't talk, it swears"—had begun to seep through.

"A corollary of the money attack is the whole thing about long hair, bare feet and beards," he wrote. When a woman complained to him that nothing made her sadder "than to see beautiful young girls walking along the street in bare feet" in Haight-Ashbury, he had his reply. It was: "My own daughter pointed out that your feet couldn't get any dirtier than your shoes."

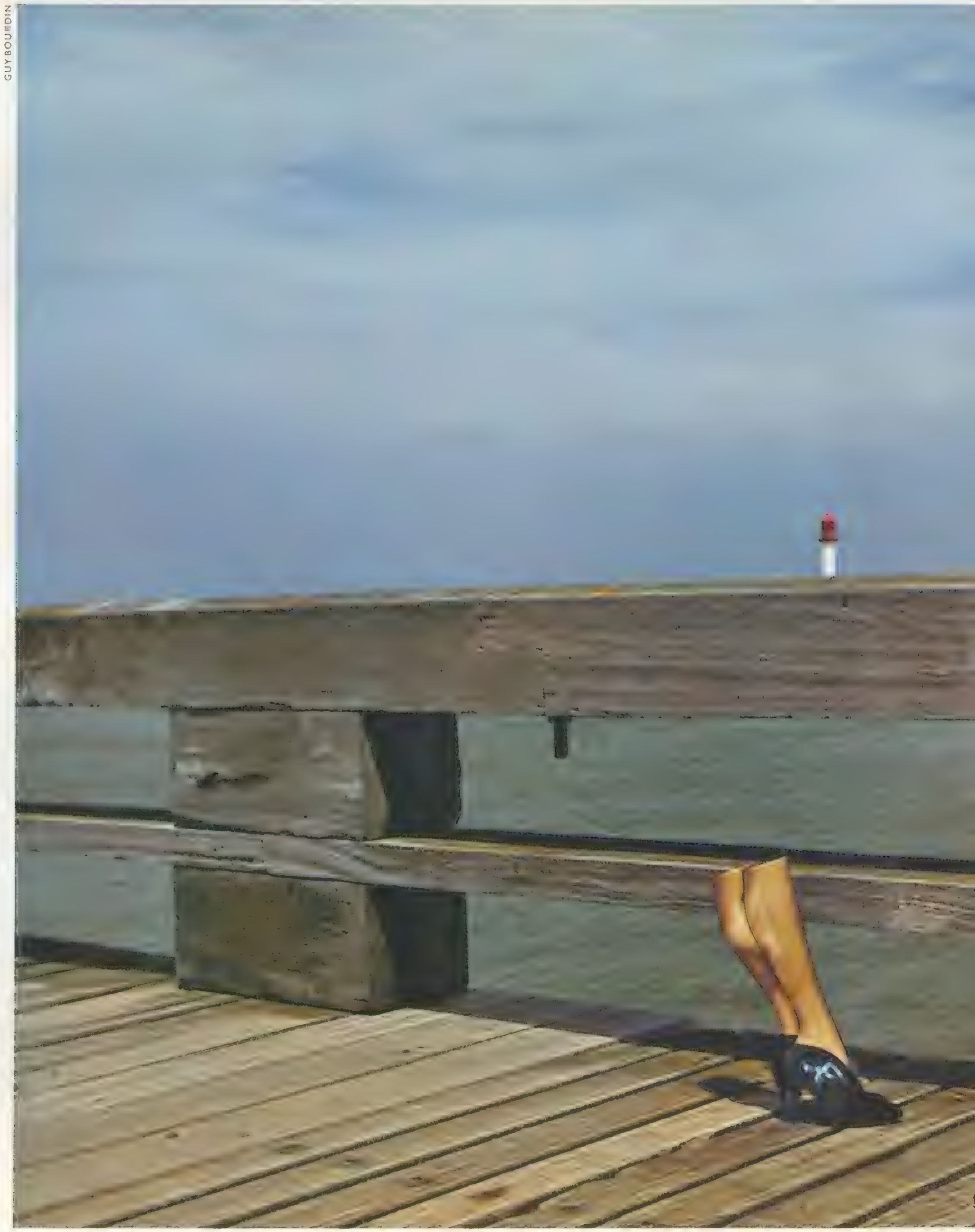
"We are freer than we know"

In this decade, the strongest political force has been feminism, requiring Americans to profoundly transform their attitudes about their lives. An elderly Englishman, whose own mother worked for the suffragettes, recently visited New York and was puzzled to see so many women wearing shoes with thick platform soles and heels so perilously high they could not walk with normal ease and they certainly could not hurry.

Do low necklines, slit skirts, and stiletto heels make sense in an era when women are asking not only for equality but for respect? The answer may be linked to what Sheila Rowbotham has written about Cuba, where young women wear makeup, which she feels "is often the symbol of defiant liberation from the traditional control of parents and the home . . . ." Perhaps now that women in America have made such gains and are struggling to improve their own self-esteem, they do not fear sexism as they once did and no longer feel they have to dress somberly, or drably, to achieve what they want. One of the most attractive women I know works as a librarian. She hardly accommodates the stereotype imposed on us by Hollywood of the shy mouse behind thick glasses. My friend wears silly shoes with high heels because they make her feel cheerful. "And bigger," she says. "I love being bigger."

It occurred to me the other night that we are freer than we know and no longer need to explain or to justify the way we want to look. Jane Fonda, the activist as well as one of the finest actresses in the country, was a guest on *The Dick Cavett Show.* She was there to talk about her film *The China Syndrome* and nuclear power. Mr. Cavett, however, immediately went into a deep spin about the actress's long hair, which had been teased, puffed, curled, and waved in an elaborate manner. I didn't much like her hair, but he seemed enraptured and asked her what one called hair done like that. The actress gave him one of her piercing looks and answered: "Clean." ▽

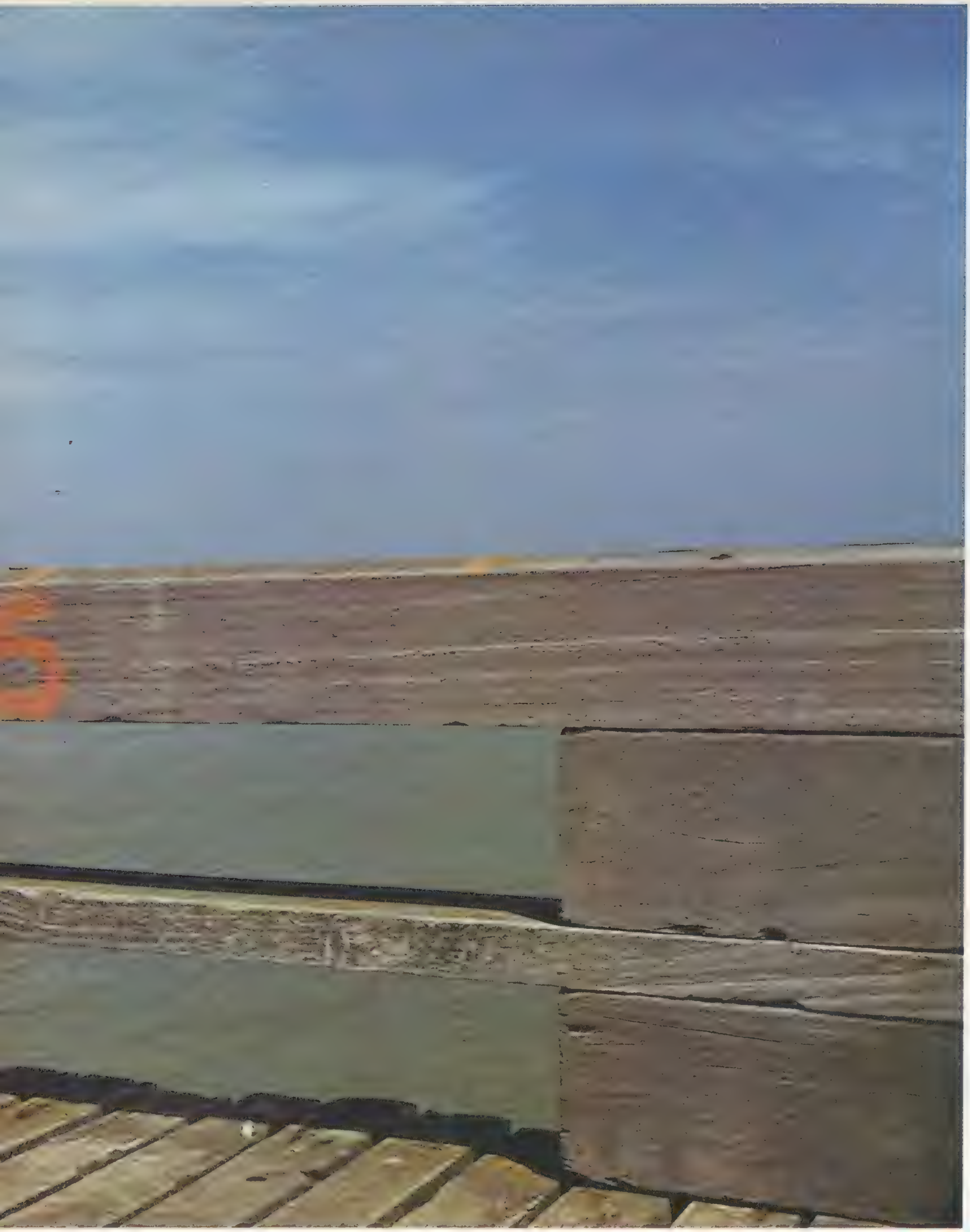

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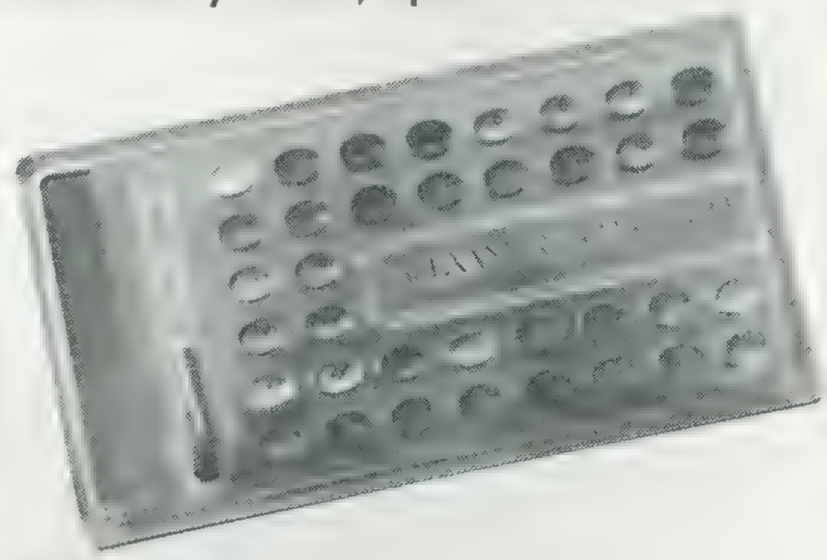
Quick ideas for eyes, lips... plus body caring news

Summer may be over, but skin—on shoulders, arms, legs, neck—still needs caring. What's more: with hair slicked back and more controlled, there's more "face" facing the world. Which means every inch of you counts, every inch of your skin needs attention and polish! Here's how . . . a few beauty treats, tips.

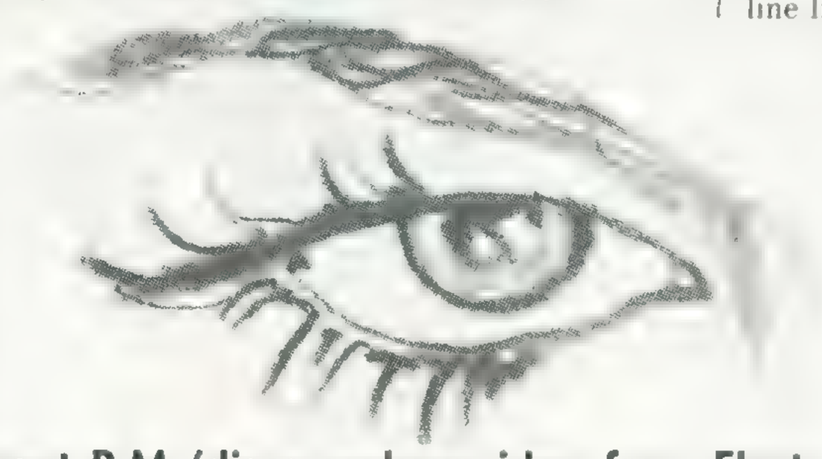
Recipe for rough elbows: half a lemon. Rub it all over—it bleaches skin, removes dirt, smooths away debris.

The bare, pale nail—super-looking alternative to polish. Be sure nails are in great shape—well-manicured, not too long. Buff them (Barielle's new Nail Strengthener Buffing Cream is a good suppler/shiner) or use a coat or two of clear polish—clean-looking!

Mash equal amounts of avocado and salt: use to scrub—polish!—knees. From Jeanne Rose's Herbal Body Book (Grosset & Dunlap).



Two great lip ideas. For women who don't have the time to dabble at the counter with new fall lipcolors, experiment at your own speed with Alexandra de Markoff's little take-out tray, *above*. It's filled with tiny pans of lipstick and a lip brush—a treat with any Alexandra de Markoff purchase. . . . Lips too thin? Too thick? Try this trick from Maybelline: Smooth foundation on first, then use a pencil to outline lips, change their shape.



Great P.M./disco makeup idea from Electa & Corrado Salon, Montreal, Canada: Dust brows with iridescent powder—they'll flicker with light, with color, with shine!

Above: Fernando Sanchez shirt. Earrings, Victor Carranza. Hair, John Sahag

Everything a body needs to keep skin smooth, soft, scented is packed up in Payot's new Le Body Kit. In it: Cream for the Neck, Cream for the Breast, Cream for the Legs, more!—along with a whoosh of romantic Pavlova Spray Parfum. . . . Terrific pick-up for tired feet: shimmery green Refresh-Mint Gelee Masque. Slather it on, rinse it off; feet (faces, too!) feel tingly, revved-up, ready for anything. From the Holly Flor/Glemby Beauty Collections.

BIG SHAMPOO NEWS!

Try the shampoo that wins over 8 leading shampoos– New Improved Agree Shampoo.

–the tests–

Hundreds of women across the country ages 14-45 recently tested New Improved Agree Shampoo against 8 leading shampoos. The results of these independent studies could change your mind about your current shampoo.*

VS. The leading balsam & protein shampoo
Agree was preferred for lather and manageability.

VS. The leading baby shampoo
A majority of women tested preferred Agree for total performance.

VS. The leading pH shampoo
The majority of women who expressed a preference felt that their hair was cleaner with Agree.

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The majority of women who expressed a preference felt that their hair was more manageable with Agree.

VS. The leading dandruff shampoo
The majority of women who expressed a preference felt that their hair had more body with Agree.

VS. The leading blow dryer shampoo
The majority of women who expressed a preference felt that their hair stayed clean longer with Agree.

VS. The leading economy shampoo
The majority of women who expressed a preference felt that their hair was less oily and greasy with Agree.

VS. The leading gold formula shampoo
Agree was significantly preferred for manageability.

VS. All of these shampoos
Most women said *they preferred Agree overall.*

*All comparison tests were conducted by an independent research firm using national statistical samples in 1978

New Improved Agree shampoo helps stop the greasies.
A major problem with all hair types is that hair gets oily and greasy too soon after shampooing. We call this "the greasies."

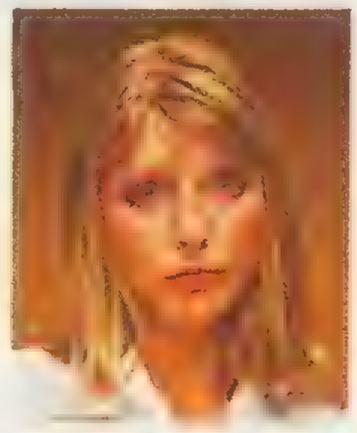
Excess oil builds up on the scalp, spreads to the hair and attracts dirt and additional oil causing hair to lose body and become stringy and oily.

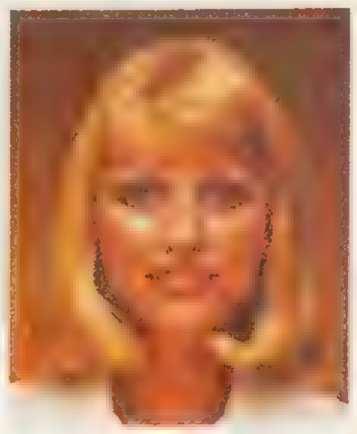
Tests prove that Agree is unsurpassed in its ability to help stop the greasies.

Unlike some shampoos, Agree shampoo contains no greasy feeling additives.



So it cleans hair beautifully without leaving a greasy residue. That's why regular use of Agree helps stop the greasies between shampoos.


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There's a new improved Agree shampoo for your hair type.

Because everyone's hair is not alike, Agree offers you three Shampoo formulas: Regular Formula, Balsam & Protein, Oily Hair Formula.



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New Improved Agree Shampoo helps stop the greasies.



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86 Proof

Crowd pleasers: party food from a West Coast hostess

Recipe collector's all-time favorites –dishes that guests love to eat

BY JANINA BOWEY

Janina Bowey, owner of "Ravenscroft," the California–Mediterranean mansion pictured on pages 504–509, is one of the West Coast's most enthusiastic and knowledgeable home cooks—and a party giver who loves nothing better than the challenge of cooking for ninety guests with only a day's notice. She not only earned a diploma in French culinary art from Luberon College in Avignon (the class was taught by cookbook author Richard Olney) but has studied extensively with some of the world's most talented chefs.

Here, with Janina's comments, are some of her favorite recipes—special crowd pleasers—from friends, family, such luminaries in the food world as James Beard, Jacques Pepin, Cecilia Chiang, Jean Bertranou, who let her in on their secrets.

SAUSAGES WITH SAUERKRAUT
eight servings

"James Beard gave me these two sausage recipes. They're wonderful when you want to feed a crowd."

2 pounds fresh sauerkraut
4 strips ½-inch-thick bacon
or salt pork
1 medium onion, peeled and sliced
About 2 to 2½ cups chicken or beef broth
1 kielbasy, cotechino, or garlic sausage
12 shallots or green onions, chopped
Red wine to cover sausage
4 bratwurst
4 weisswurst
4 knackwurst
2 tablespoons butter

Wash sauerkraut well in colander under cold running water, lifting it up with your hands to let water run through it. Drain well. Arrange bacon or salt pork in bottom of saucepan; add sauerkraut and then onion. Pour on enough broth barely to cover. Bring to a boil; cover; reduce heat, simmer 40 minutes.

Put kielbasy or other sausage in deep skillet with shallots or green onions and add red wine barely to cover. Bring to a boil; reduce heat to a simmer and poach, turning sausage several times, for 35 to 40 minutes.

At same time, put bratwurst, weisswurst, and knackwurst in another skillet, with water barely to cover, and poach for 10 minutes. Remove and drain bratwurst, sauté in butter over medium heat until lightly browned.

To serve, arrange sauerkraut on platter and surround it with various sausages. Halve smaller sausages and thickly slice large one. Serve with boiled potatoes, a choice of mustards, and either an Alsatian Riesling or beer.

SAUSAGE IN BRIOCHE
six to eight servings

1 or 2 cotechino or kielbasy sausages
Basic brioche dough (see following recipe)
2 eggs
3 tablespoons heavy cream

Poach sausage for 20 to 25 minutes in boiling water. Peel off skin, and cool.

Prepare brioche dough and allow to rise. Punch down, and roll out ⅓-inch thick. Cut piece, or pieces, large enough to cover sau-

(Continued on page 310)


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Givenchy for Round-The-Clock

(Continued from page 308)

sage. Place sausage in center of dough, and make a neat package, tucking in ends and then bringing sides together to overlap. Place seam side down on buttered baking sheet, and let dough rise for 10 minutes. Beat eggs and cream together. Brush surface of dough with this mixture. Bake in preheated 375° oven till brioche is lightly browned, about 35 minutes. Slice and serve with mustard.

Brioche dough:

1½ packages active dry yeast
2 tablespoons granulated sugar
½ cup warm water (100° to 115°, approximately)
1 cup melted butter
1½ teaspoons salt
4 cups all-purpose flour
4 eggs

Combine yeast, sugar, and warm water and allow to proof. Mix melted butter and salt. In a large bowl, combine flour, eggs, melted butter, and yeast mixture. Beat by hand until smooth. Place in buttered bowl, turning to butter the surface, cover, and set in warm, draft-free place to rise until light and doubled in bulk, about 1 to 1½ hours.

EGGPLANT SALAD

three to four servings

"This is a very easy recipe from my sister-in-law, Irene Mach, who is a great cook and has never had a cooking lesson."

1 medium eggplant
1 large tomato, peeled and diced
½ cup chopped fresh parsley
1 tablespoon grated onion
⅓ cup olive oil
Juice of ½ lemon
Salt and pepper to taste

Puncture eggplant in several places with knife. Bake in pan in preheated 350° oven for 1 hour or until soft.

Combine rest of ingredients. When eggplant is cooked, cool, peel, and dice. Stir into other mixture. Serve warm or chilled with pita bread or a meat dish.

ZUCCHINI WITH TRUFFLES (Zucchini con Tartufi)

six servings

"I've done a lot of recipes with truffles—also a lot of research on truffles. They're great for those times when you really want to be extravagant. You can get black or white fresh or canned truffles from Paul A. Urbani, P.O. Box 2054, Trenton NJ 08607."

2 pounds fresh zucchini
¼ cup olive oil
½ stick butter
Salt and pepper to taste
¼ cup freshly grated Parmesan cheese
2 ounces fresh truffles, thinly sliced (or one 2-ounce can Urbani white truffles)

Wash, trim off ends, and slice zucchini into ⅛-inch slices. Heat oil in frying pan and sauté zucchini until slightly softened (about 8 minutes over medium flame). Heat butter in a second pan. Drain off oil, and sauté zucchini in butter for a minute or two until it absorbs butter flavor. Salt and pepper to taste.

Transfer zucchini to ovenproof serving dish, sprinkle with Parmesan, and place under broiler just until nicely browned. Garnish with sliced truffles.

SAN FRANCISCO TORTELLINI WITH TRUFFLES (Tortellini di San Francisco con Tartufi)

six servings

Note: Frozen tortellini are available in most Italian groceries and in specialty-food stores.

2 or 3 packages frozen tortellini (depending on size)
1 teaspoon olive oil
Salt
½ cup whipped sweet butter
1 pint heavy cream
½ cup freshly grated Parmesan cheese
Pepper to taste
2 ounces fresh white truffles, thinly sliced (or 2-ounce can Urbani white truffles)

Defrost tortellini and bring to room temperature. Cook in 3 quarts boiling water to which 1 teaspoon oil and a pinch of salt have been added. Follow package directions for cooking time.

Meanwhile, melt butter slowly in heavy saucepan, add cream, salt, pepper, and all but 2 tablespoons of cheese. Stir to blend thoroughly. Remove from heat and cover to keep warm.

Drain cooked tortellini and add to sauce. Return saucepan to stove and stir gently over low heat just to blend. In an ovenproof serving dish, arrange a layer of tortellini and sauce, then a layer of sliced truffles, then final layer of tortellini and sauce.

Sprinkle with remaining Parmesan and place under broiler just long enough to brown surface lightly. Serve with a garnish of remaining truffle slices.

PARSLEY CUCUMBERS (Concombres Persillés)

six to eight servings

"I cooked with Jacques Pepin for several weeks. Here's a vegetable recipe of his that I really love."

8 medium-sized cucumbers

Cut each cucumber into 4 chunks. Place each chunk flat side down and quarter it. With a small paring knife, cut off seeds and skin. Shape cucumber pieces as you go along, so they are fairly uniform. Drop cucumbers in salted boiling water and cook, boiling on high heat, for 6 to 7 minutes. Pieces should be tender when pierced with point of a knife. Place immediately under cold water to stop cooking, cool cucumbers. Drain. Set aside.

Garnish:
6 tablespoons sweet butter
1 teaspoon salt
½ teaspoon freshly ground white pepper
2 tablespoons chopped parsley

Melt butter in skillet, add cucumbers, salt, and pepper and sauté on medium heat for 4 to 5 minutes. Add parsley and serve.

(Continued on page 316)



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*Use as directed

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CROWD PLEASERS

(Continued from page 310)

ROYAL LAMB CURRY

twelve servings

"This recipe was given me by my friend Christine Witter. It's great for parties."

½ cup curry powder (or more to taste)
Salt and pepper to taste
¼ pound butter, more as needed for sautéing
5 pounds lamb, cut in 1-inch cubes
Lamb bones, boil to make 1½ quarts broth
3 onions, sliced
5 bay leaves
3 bouillon cubes
1½ celery heart stalks, chopped
2 large garlic cloves, smashed with flat of knife or put through press
1 teaspoon thyme
2 apples, peeled and chopped
2 small carrots, chopped
¾ cup sifted flour
1½ bananas, sliced
1½ small cans pineapple cubes
½ cup shredded coconut
1 medium-sized can pineapple juice

Rub curry powder, salt, and pepper into each piece of raw lamb and let stand for a few hours (or overnight in refrigerator). Sauté in butter until lightly brown.

Mix #1: Put lamb bones in pan. Cover with cold water, add salt, pepper, onions, 3 of the bay leaves, and bouillon cubes, and cook over low heat, uncovered, about 2 hours. Should net about 1½ quarts broth.

Mix #2: Sauté celery, garlic, 2 remaining bay leaves, thyme, apples, carrots in butter used to brown lamb.

Mix #3: Sprinkle with flour: bananas, pineapple cubes, coconut.

Remove lamb from fire, add mix #2. Add mix #3 to lamb, mix well so flour is cooked by heat of lamb. Add the broth from mix #1. If more liquid is needed, add pineapple juice.

Return mixture to heat, cover, simmer slowly about 1½ hours, till meat is tender, but not overcooked. Even better made a day ahead.

CECILIA CHIANG'S MINCED SQUAB

six servings as hors d'oeuvre; two dinner servings for people with healthy appetites

"I made a special trip to San Francisco to learn how to make this dish. It's great."

¼ pound rice noodles
Oil
1 head iceberg lettuce
2 large squabs, boned (see note on boning at end of recipe)
2 scallions, white part only, minced
1 cup water chestnuts, minced
Small piece ginger root, peeled and smashed
Several slices Virginia ham, to fill 2-3 tablespoons when minced
1 dozen Chinese black mushrooms, presoaked, minced
1 tablespoon sherry
Pinch white pepper
1 tablespoon Chinese, Japanese oyster sauce
1 tablespoon soy sauce
½ teaspoon sugar
Monosodium glutamate, to taste
½ teaspoon sesame-seed oil
1 tablespoon cornstarch/water solution

(Continued on page 320)


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CROWD PLEASERS

(Continued from page 316)

Deep fry noodles in moderately hot oil (fry a few to test temperature first; if noodles turn brown, oil is too hot). Crush them a bit. Set aside on serving platter.

Remove outer leaves from lettuce and cut each leaf into rounded pieces. (If you choose a loosely packed head, leaves will pull off more easily without tearing.) Stack leaves upside down on a plate, starting with larger ones on bottom. Keep in refrigerator till serving time. They must stay crisp and very cold.

Chop squab, with skin intact, semi-finely. Do *not* use blender—makes meat mushy. Heat ¼ cup oil in wok and coat sides well. Add squab and scallions and quick-stir briefly. Add water chestnuts, ginger, ham, mushrooms, and continued to quick-stir, adding remaining ingredients.

Quick-stir to blend. Serve very hot mixture in a bowl. Pass iced lettuce leaves. Each diner scoops up some of squab mixture and puts it in a lettuce leaf, with some rice noodles sprinkled on top, rolls up leaf, and eats.

Boning note: Place squab on cutting board breast side down. Using a sharp cleaver or boning knife, slit all the way down the backbone from the neck to tail.

Pull wing straight out, at right angles to carcass and sever at ball-joint where it connects; with a sharp tug pull wing away and down from carcass; this will peel away skin and flesh from the entire side including skin of leg. Repeat with other leg.

Using tip of boning knife or cleaver, and cutting as close to breast bone as possible, gently pull away fillet from one side of breast in one piece. Repeat with other side.

Again using tip of knife, make clear cut down length of leg and thigh to bone, remove upper bone at joint, then break off lower bone a bit above foot and remove.

POPOVERS

four to six servings

"My mother gave this recipe to me at age twelve. It works for me!"

1 egg, beaten well with electric beater
⅓ cup half and half
⅓ cup sifted flour
Pinch salt
Pinch mace
Butter

To egg, half and half, add flour slowly. Beat well until consistency of heavy cream. Add salt, mace.

Preheat buttered Pyrex custard dishes (4 if large, 6 if small) until butter is sizzling. Add about 2 tablespoons batter to each cup. Bake in preheated 450° oven for 10 minutes, reduce heat to 400°, and bake for 10 minutes, then at 350° for 10 minutes.

Note: This batter also makes a fine Yorkshire pudding when poured into baking pan containing juices from a roast.

LEMON TART
(Tarte au Citron)

six servings

"This dessert is my all-time favorite. The recipe was given to me by Jean Bertranou for my birthday, April 11, 1977."

Filling:
3 whole eggs
2 egg yolks
1 cup granulated sugar
4 ounces soft sweet butter
Juice of 2 large lemons (or more to taste,
plus rind, grated, or cut in extremely fine slivers)

Garnish:
Whipped cream
Grated lemon rind *or* shaved bittersweet chocolate

Cook ingredients in top of double boiler, stirring continuously, until thickened to consistency of heavy cream. Let cool. When cool, pour into baked pie crust in 9-inch pie shell (use any crust you prefer—Janina finds *pâte brisée* to be most delicious). Garnish with whipped cream and additional fine slivers of lemon rind or shaved bittersweet chocolate. ▽

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The world's most influential music teacher, other women in the art

Thoughts from a prizewinning composer on what women add to serious music

BY NED ROREM

Let me make four statements, each a variation on the theme at hand, and each a theme in itself to be varied in due course.

(1) Women and the Arts in the 1920s: Paris and New York. The French emphasis on music is weaker than on the other arts of the 1920s for two reasons. First: France has never been a musical country. She *has* produced great composers and performers; but the French public, expert at looking and tasting and dressing, is unviable where listening is concerned.

Second, and more important: Rhythms of evolution in the various arts don't synchronize; and music usually drags behind the rest. The centuries are sprinkled with the names of women in politics and literature, in painting and science. But music, although probably the oldest art, is nevertheless the youngest, being the last to flower as personal expression: the composer-as-individual—man or woman—is a very recent development. Thus the 1920s can claim no musical equivalent of a Djuna Barnes as American-in-Paris, nor of an Elinor Wylie as American-in-New York. There was, however, a Parisian in Paris, eventually to become a Parisian in America. So far as musical pedagogy is concerned—and by extension musical creation—she is the most influential person who ever lived.

Nadia Boulanger, who is almost ninety-two, came from a highly musical family, and won a Prix de Rome at twenty. Her younger sister Lili, also a composer, was more creatively gifted, according to Nadia who was the girl's only mentor. When Lili died in 1918, the grief-stricken Nadia forsook all thought of her own composition, and devoted the rest of her life to promoting Lili's posthumous work by helping other composers to realize themselves.

Before 1920, American musicians went always to Germany for their postgraduate grand tour. But when the young Aaron Copland, in 1921, wandered into Boulanger's harmony class at Fontainebleau and was overwhelmed at the woman's ability to bring her dull subject to life, he opened a trend toward France which continued for half a century. Every composer during that period was touched, at least indirectly, by Nadia Boulanger; American music gained its identity through her indelible aegis.

Because women have traditionally not been teachers of composition, Boulanger's listing in the Conservatoire catalogue was always "Professor of Accompaniment."

(2) Throughout the world, music's creative pulse is at present less stimulated than that of movies or books: but it does throb along and perhaps most healthily in the United States. If I were forced to name the six best living American composers, three of them would be women: Barbara Kolb, Lucia Dlugoszewski, Louise Talma.

The sole realm of productivity that cannot be accurately located, generalized, or defined is the artist's realm. And the sole human endeavor that does not somehow replicate itself—unlike making bread, making money, making wise remarks, or making babies—is the work of art. No sooner do we define the true artist's behavior than another true artist misbehaves. No sooner do we conveniently frame one artwork than a second artwork overflows its borders. We cannot therefore speak of Women Composers but of each woman as she appears, since each one, through her work which is final and unique, provides her own definition.

(3) Being a composer, I naturally stress the creative aspect of my art: although music, like theater and dance (but unlike painting and poems), divides neatly into making and doing, which are often remote from each other.

Women as performers have done quite well over the past few hundred years. In France, during the teens of this century, women come preeminently to mind as interpreters of Debussy and Ravel: singers Mary Garden, Jeanne Bathori, and Madeleine Grey, pianist Marguerite Long, and violinist Helene Jourdan-Morhange. Even as patrons, women seemed more in evidence than men: Misia Sert, for instance, or the Princesse de Polignac, Ida Rubinstein, who commissioned what turned out to be many a musical masterpiece; or even the Bostonian Mrs. Richard J. Hall, who premiered Debussy's saxophone *Rapsodie* back in 1895. But these people had vanished by 1919, and a new crop did not sprout until the 'thirties. The 'twenties were not rich in performers of either sex. As for women composers, France produced only two in the 'twenties—Marcelle de Manziarly and Germaine Tailleferre, both first rate and thriving today—and America, only one: the late Ruth Crawford, a real innovator of sorts, but her sounds turned more pedestrian with the political overlay of the next decade. (Crawford, incidentally, was the mother of folk singer Pete Seeger.)

How have women composers been treated? All composers of all sexes are less discriminated against than merely ignored, for they are expendable. Performing musicians, on the other hand, are an investment; and, since female singers, like actresses (as opposed to female painters, like cellists), are needed *as females*, they can demand and get equal pay.

(4) Pensees and queries. Why have there been so few women composers? English critic Cecil Gray once gallantly explained that music—the very muse of music—being feminine, needed a man to manipulate her.

"All artists," said Picasso, "are half man and half woman, and the woman is insufferable."

If we all contain within us a man, a woman, and a child, how then to distinguish between men, women, and children? If the obvious reply is that all contain all, but not in equal parts, the next question becomes: what is the difference in kind between the womanly part of a woman and the womanly part of a man? An artwork could be defined as the result of a marriage of the true minds; the minds are within one individual.

Could a case be made that even the greatest women have never given way to the same vast flights of fancy as men? Even the Grand Failure seems a male prerogative, except, maybe, for Gertrude Stein. Is it conceivable that a work of art is the result of the effort of a single person to produce offspring—the self-pollinating hermaphrodite giving birth?

In 1970, my friend Robin Morgan turned on me with the words: "Stick to men poets. Sylvia Plath belongs to our sisters." As though poetry belonged to anyone, even the poet, once it's written! Still, maybe Robin had a point. If I feel no more need for Plath, it's precisely because she *was* a woman and I am not, not even metaphorically. Not that a composer need feel, or even respect, a poem in order to set it well. And masterpieces that thrill are more impossible to musicalize than lesser verses that ring a bell. The question of which composers select which poets to set to music, and how they set the poems selected, is engrossing. A woman's setting of Plath poems might not be better than mine, but it will be different, not only because the woman composer is another person, but because she's female. How to prove the difference? Is there more difference between a man and a woman than between one good composer and another good composer?

Mendelssohn's sister Fanny composed. Mendelssohn advised her against turning professional but did include anonymously some of her songs in a published collection of his own pieces. Queen Victoria sang; she once programmed a song from the Mendelssohn collection. When the composer discovered that the song was Fanny's, he felt duty-bound to admit this deception to his sister and to the Queen.

Collections are mischievous when it comes to art, which is why art never flourishes at the start of a revolution; for art is not community but the lonely voice. Finally, there is no Women's Art, but only art by a woman. Is it not possible that what one sometimes senses as the mediocrity pervasive in all expression since the Second World War stems from our emphasis on *who* produces rather than on *what* is produced—the *who* being collections instead of single souls? ▽

Ned Rorem, *the noted composer and 1976 Pulitzer Prize-winner in music, is also the author of eight books, including "The Paris Diary" (Braziller) and, most recently, "An Absolute Gift" (Simon and Schuster).*

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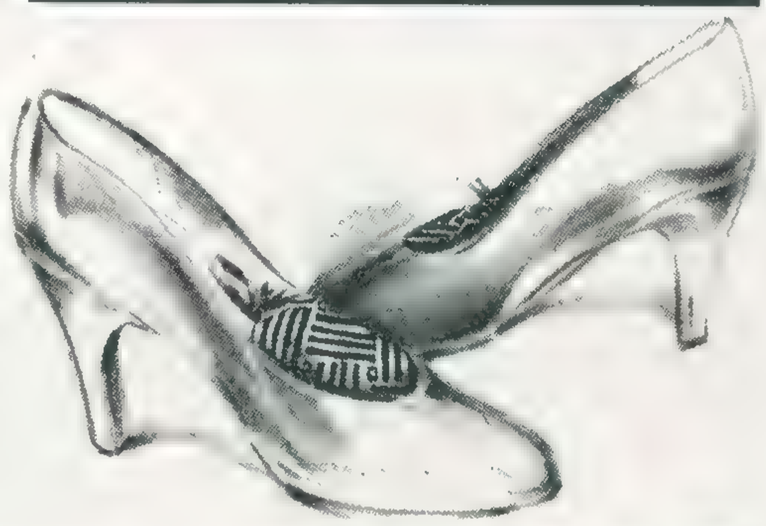
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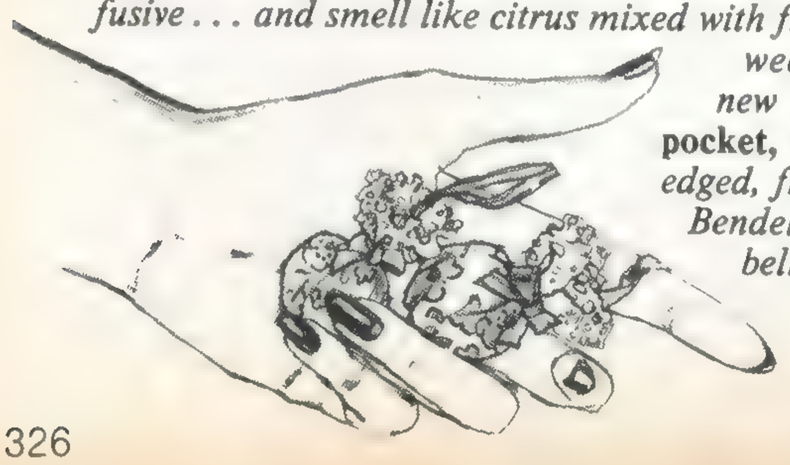
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Letters: open and confiding comunications can feed a friendship, sustain a love

Writing to a friend, even more than telephoning, is a gift of yourself—your private thoughts and feelings

BY SUZANNE McNEAR

One winter I stayed for a while in a small fishing village on the west coast of Mexico. I lived in a cheery hotel that overlooked the sea, found people I liked and spent many hours with them: diving for lobster, picnicking on an off-shore island, talking lazily of books we were reading, the lives we led elsewhere. We became friends. I did not want to lose these people when we scattered—they to Salmon Arm in British Columbia, to Texas, and to London, I to Chicago—and I still remember leaning from the bus as it turned toward the coast road. "Write," I called. "WRITE!" We did and, when we met again the following year, my friend from London said that he too remembered that last day. He said, "You called 'write' as though your life depended upon letters." And in a way it does.

Letters. "Life would split asunder without them," Virginia Woolf wrote in *Jacob's Room*, and I agree. If I did not write letters, I would feel tongue-tied, and would lose my sense of direction and half the people I care about. If I did not receive letters, I would feel cut off and worse. Bereft. It is in letters that I keep the record of my own years as others might keep theirs in journals. It is on heavy white paper, or old postcards hoarded from travels, or on aerograms where there is never enough space and where the typewriter cuts through so that I scrawl with pen until the words are crammed in like spiders hatching, that I keep track. Here that I confide, clown, gossip, celebrate, explore, think. And it is letters from friends spread across this country and others I have never set foot in that I need, and look forward to, and save. They are what I have instead of record collections, photograph albums—to look at and play back from time to time. And yet, I know I am part of a minority. I know this is not the age of letter writing, that the art, as they say, is quite dead.

I know, but my thoughts turned to letters recently because I had moved and surprised myself by writing to no one for months. The new stationery lay unopened, the fat stack of cards collected only dust. "I cannot write," I wrote, but I did not see what lay at the troubled heart of this matter. For a while I turned like so many others today to the telephone. I thought age might have made me bolder, but I see now that one is either comfortable talking to people who are not there or very uncomfortable and given to fits of silence. Besides, a call catches people off guard. It invades privacy and leaves nothing at the end but a bill. Like my mother, whose other extravagances are justly appreciated, I can neither make nor receive a long-distance call without hearing her old refrain. "It's your nickel." The words cost but they do not quench, and there are no lines to mull over later. No evidence to relish. No echoes.

What makes it so impossible to write a letter, I wondered, and only began to understand when a letter came from a friend who had been unwilling, unable?, to write what I call letters when she spent a year in Paris. I remember her French bulletins. Facts, not thoughts, lists of places, names of people, impersonal scribbles, like laundry lists. Weekend with Chagall, she wrote once. Then; rain again, children with flu, Ireland on Saturday, off to the bakery now. That was no answer to my opus. In any case, what was the matter with her. Brain melting? What did Chagall say, after all. And wear. Was his shirt a mad violet color or no color, and what did they eat over two days' time. Melon, pots of pâté? Oysters with pearls. Hmm? I wrote for a few months more, but my letters made me feel as though I'd given a tooth or a rib, and hers made me feel she was too busy with her new and enviable life to bother. The stay-at-home grew tired of giving so much. The correspondence cooled. Now *she* wrote and I was still.

"Talk without restraint and with affection"

It seemed that the problem had to do with a sense of calm, a sense of self. All good intentions aside, a letter writer like any other writer needs a space around her—the world ought to be kept just beyond the windowsill—and a voice that comes easily and feels right. Letters can't really be written when one feels pressed, perching there on the chair's edge instead of sitting all the way back. Letters take time. And energy. They are, I think, gifts. As with other gifts one has to be able, then willing.

I do not of course mean any old letter: a card chiming, "wish you were here" with a blotchy x over the window of the hotel on Viti Levu, or one of those mimeographed Christmas blurbs that leaves one examining purple fingers and knowing far more than one wishes to know about a round-the-world trip made by a large family on a small boat. I don't mean chain letters, which must be thrown out immediately and then paid for with a prick of guilt. Have I ruined two hundred lives? I don't mean anything that smacks of obligatory, certainly not thank-you notes from brides or godchildren whose very brief struggles make one feel the writer's cramp they have surely endured, though I once received a note that I treasure from a nephew thanking me in April for a Christmas book. "I can't believe I finally did it," he confided on the third and bottom line. Nor could I.

By letters I mean the opening up and the confiding that feed a friendship, the intimacy of tone and phrase that come where people talk without restraint and with affection. "A true letter," Virginia Woolf wrote, "should be a film of wax pressed close to the graving in the mind," and so it should, and so too she who wrote thousands—often to be sent no further than the next street—could also write this to her pal Lytton Strachey: "Ha, ha." How encouraging for the rest of us to remember that the best of letters may be only a few lines, a few words—the right ones—on the back of a postcard.

I have a friend who lives during the summers on the island of Hydra; and I would rather have his cards covered with nearly illegible red slashes than any number of letters. Though he is not a writer, the messages he sends are really celebrations of summer, of being out and being free. I know that voice. It is so unguarded, so natural. That is what turns letters into expressions that are analogous to folk tales, folk music, primitive art. Letters were, are, a way of storing up experiences and telling about them; and I suspect that people have stopped writing letters partly because they do not want to take the time, partly because they do not feel comfortable. Faced with paper, they feel self-conscious, they hesitate, they make a draft. That awful need to be correct, to speak in some other more acceptable voice puts the lid on the exuberance and confidence that are needed to write to someone. And so we all lose a little. To know that someone is waiting for the conversation to continue, to write thoughtfully, but without self-criticism, to go on almost recklessly, already imagining the receiver's smile or eyebrow raised, that is a joy. To open a letter that comes out of the blue, like the look that may pass between friends across the table at a dinner party, like the intimate conversational shorthand that may take place between lovers, that is worth an entire month of empty Sundays. ▽

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Talking about... Collecting

Weekend buys... print finds...designer gowns—for less

By Judith Goldman



Museum-world secret: bargain prints of such photos as Lange's "Refugee," at The Library of Congress

During the 1930s, some of the country's greatest photographers took pictures for the Farm Security Administration—photographers such as Walker Evans, Dorothea Lange, Gordon Parks, Russell Lee, and Ben Shahn. Their photos are hard to come by and expensive. But one well-kept museum-world secret is that copies of even very famous prints—like Dorothea Lange's "Migrant Mother"—can be ordered from The Library of Congress. A routine printing of an 8 x 10 glossy costs $4; an exhibition-quality print is $14. Although there's no illustrated guide for the entire collection, the library furnishes source lists for certain collections on request. For collectors of nonvintage images, The Library of Congress unquestionably offers the country's best photographic bargains.

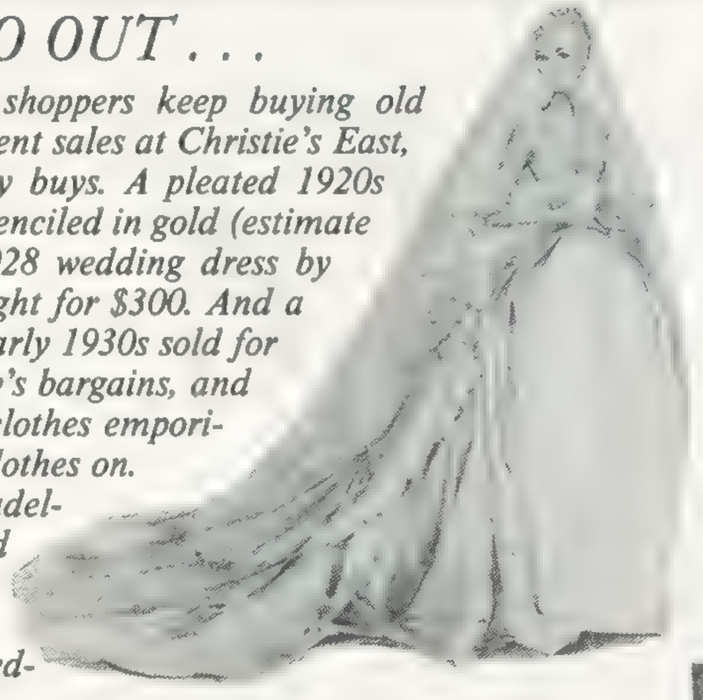
BARGAIN WEEKENDS

The Weekend Connoisseur: The Antique Collector's Guide to the Best in Antiquing, Dining, Regional Museums, and Just Plain Lovely Things To Do When Touring by Joan Bragin (Doubleday/Dolphin) is that rare guidebook that delivers what it promises. Bragin describes antiquing as a delicate dance and—without mincing words—elucidates the steps. She lists dealers who have knowledge, taste, reliability, describes their personalities, details their inventories, and tells where to expect warm welcomes and why not to be intimidated by a prestigious reputation: "The better the dealer, the less likely you are to be overcharged for the more prosaic pieces." Bragin charts museums to visit along the way, where to find the best food and lodging in town—and when the best accommodations in town are not at a Ritz or at a quaint inn, Bragin apologizes. Stuff this little book in your glove compartment. It's as essential to Northeastern drives as road maps, picnics, and gasoline.

WHEN THE STARS GO OUT . . .

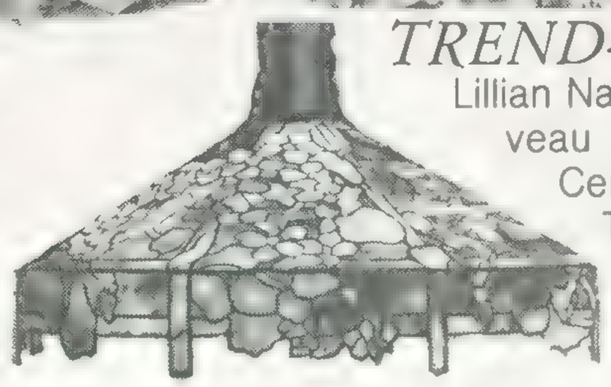
Star-watchers, fabric collectors, savvy shoppers keep buying old clothes—to wear, save, savor, study. Recent sales at Christie's East, New York, have included extraordinary buys. A pleated 1920s Fortuny silk gown with a velvet jacket, stenciled in gold (estimate $4000 to $6500) went for $3500. A 1928 wedding dress by Worth (estimate $500 to $750) was bought for $300. And a Chanel chiffon evening gown from the early 1930s sold for just $280. Yesterday's luxuries are today's bargains, and prices are lower at auction than at old-clothes emporiums. Only disadvantage: you can't try clothes on.

Study couturier clothes at the Philadelphia Museum of Art's great textile and costume collection, featuring gowns by Balenciaga, Fortuny, and others. The big draw: the former Grace Kelly's wedding gown (right).





TREND-SETTING WOMAN

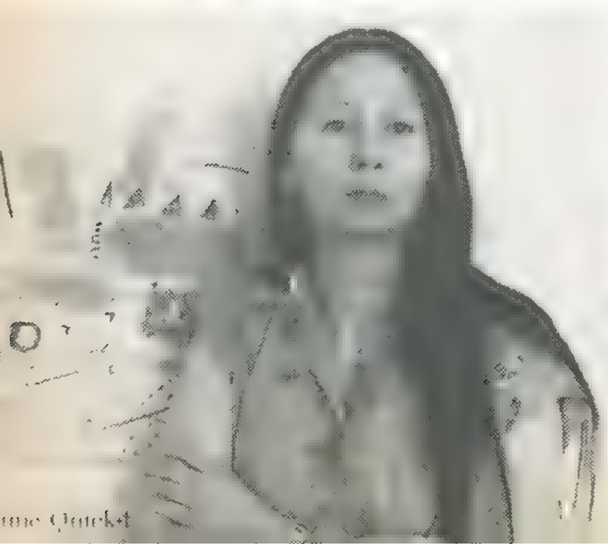


Lillian Nassau—the doyenne of Art Nouveau dealers—recently received a Certificate of Appreciation from The Honorable Edward Koch, Mayor of New York City. The award, honoring her for creating an interest in Art Nouveau glass—particularly in Tiffany glass—was the first the city has ever given to an art dealer. After Henry Geldzahler, the city's Cultural Commissioner, presented it to Mrs. Nassau (*above*), he blushed and she cried.

Although Tiffany prices keep setting auction records, spiraling price tags fail to impress the seventy-nine-year-old Mrs. Nassau, who began to acquire Tiffany glass in the Depression and started to sell it in the 1950s. According to Mrs. Nassau, "Today's prices are unfounded and unrealistic. The scarcity isn't great enough to warrant the prices, and people gambling on Tiffany are just anxious about money and foolhardy. You get real price increases with real scarcity. But then, I'm a romantic: I think that when people buy Tiffany lamps, they want to live with them."

TRAILBLAZING ART

The growth of sophisticated regionalism means that young artists thrive far from the Big Apple—and one of the most interesting talents is Jaune Quick-to-See Smith *(below)*. Half French Cree and half Shoshone Indian, Quick-to-See grew up in the Pacific Northwest. Daughter of a horse trader, she spent her childhood traveling from one Indian reservation to another. Her art reflects that heritage. She fills map-like abstract landscapes with teepees, water holes, and animal tracks. Her line is playful, immediate, her view is almost aerial; yet her art grows out of a feeling for the land. Pastels range in price from $200 to $400 and can be seen at the Clarke-Benton Gallery in Santa Fe or the Hoshour Gallery in Albuquerque, where Quick-to-See lives.





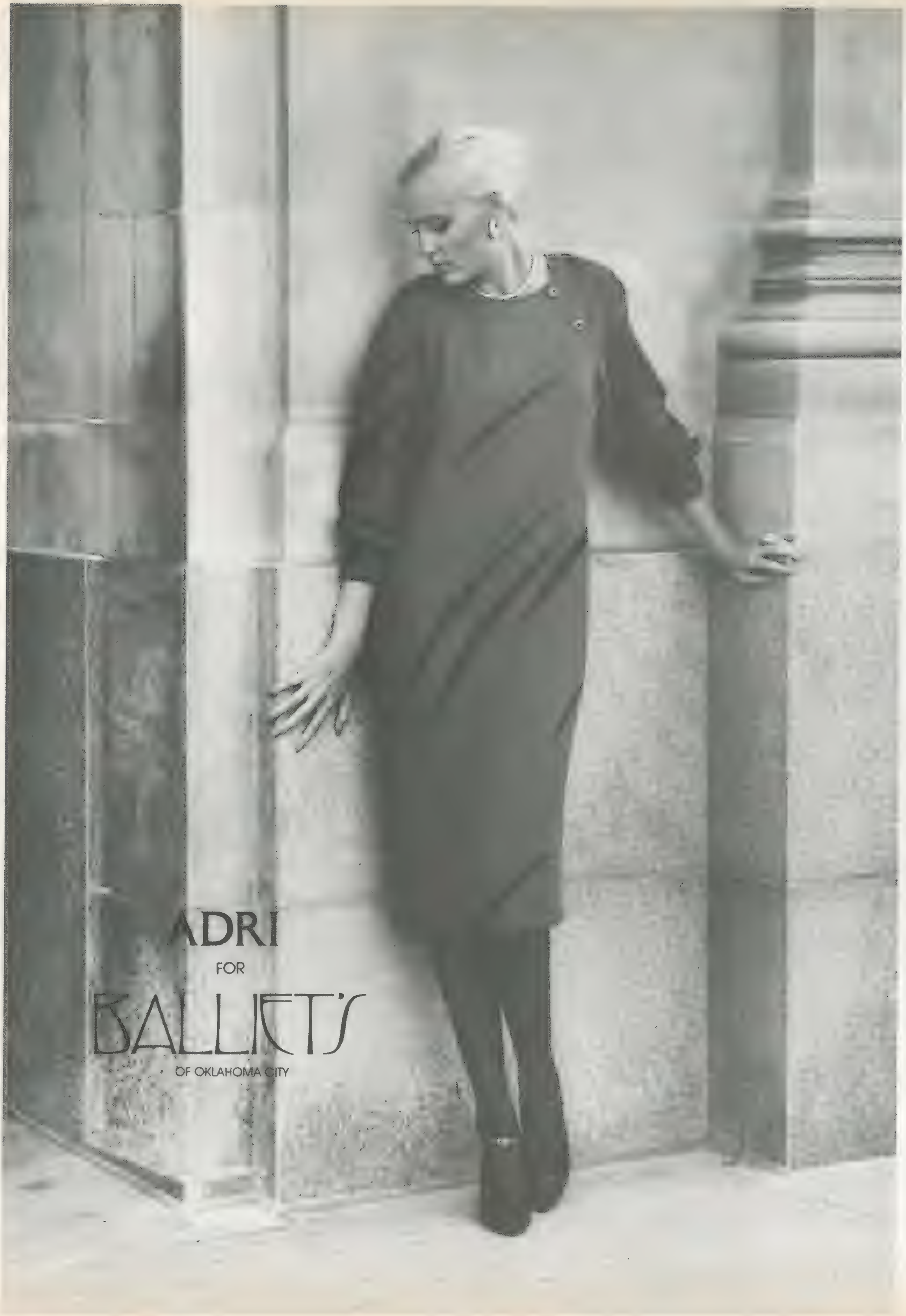
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Florence — Colony Men's
Gulf Shores — Burger's
Guntersville — Burger's
Huntsville — Bill's London Transit
Mobile — D.H. Holmes
Montgomery — Fannin's

ARIZONA
Mesa — Hanny's
Mesa — Jalens Big & Tall
Phoenix — Diamond's
Phoenix — Hanny's
Phoenix — Jalens Big & Tall
Scottsdale — The Clotherie
Scottsdale — Diamond's
Scottsdale — Hanny's
Yuma — Mr. C's Fashions

ARKANSAS
M.M. Cohn – All Stores
Dillard's – All Stores
Grisham's – All Stores
Conway — Ed Camps
Fayetteville — A J. August
Forrest City — Edwin Houston
Ft. Smith — A.J. August
Jonesboro — Michael's For Men
Lake Village — Mansour's
Magnolia — The Suit Shop
Morrilton — Lynn's of Morrilton
N. Little Rock — The Castle Shop

CALIFORNIA
Broadway – All Stores
Grodins – All Stores
Harris & Frank – All Stores
Hasting's – All Stores
The Highlander – All Stores
Lion's Den B & T – All Stores
Rochester Big & Tall – All Stores
Silverwoods – All Stores
Bakersfield — Sellers
Beverly Hills — Abercrombie & Fitch
Capitola — First Impression
Carmel — Gentlemen's Quarters
Fresno — Ralph Cross
Palm Desert — The Desert Shop
San Diego — Lion Clo. Co.
San Francisco — Bradley Martin
San Jose — Eli Thomas
Santa Barbara — Leverage
Santa Cruz — Schipper-Dillon

COLORADO
Denver — Haberdashery
Denver — Michael Joseph Clo.
Denver — Joslins
Pueblo — Rosenblum's

CONNECTICUT
Enfield — Richard Steven's Inc.
Hartford — Male Image
Hartford — E. Udolf's
Mystic — Beggar's Roost
New Haven — Male Image
Norwalk — Jeffrey's
Stamford — Bloomingdales
Waterbury — Male Image
Westport — Towne & Tweed
Wethersfield — Mags for Men

DELAWARE
Wilmington — Designer's Image

DISTRICT OF COLUMBIA
Washington — Chamberlain & Royle
Washington — George's Place
Washington — D.J. Kaufman
Washington — Latt's Country Squire
Washington — September
Washington — Town & Country
Washington — University Shop
Washington — Woodward & Lothrop

FLORIDA
Baron's – All Stores
Ivey's – All Stores
Burdines – All Stores
Jordan Marsh – All Stores
Lanson's – All Stores
Levy/Wolf – All Stores
Maas Bros. – All Stores
Mr. Man – All Stores
Robinson's – All Stores
Wolf Bros. – All Stores
Bradenton — Nello's
Brandon — Scogins
Cape Coral — Lloyd's
Coconut Grove — Greenstreet's
Coral Gables — Tony's Men's
Deland — Gibbs for Men
Ft. Lauderdale — Magic Nights
Ft. Lauderdale — Shep's Ltd.
Ft Lauderdale — Sterling's
Ft. Myers — New Yorker
Gainesville — Alexander Steed
Hialeah — Sexy Dude Btq.
Hialeah — Zaya's Men's
Jacksonville — Furchgott's
Jacksonville — The Matador
Jensen Beach — The Thimble
Key Biscayne — Burns Ltd.
Key Biscayne — Stuart Ltd.
Longwood — Jacobson's
Miami — Airport Men's
Miami — Caribu
Miami — The Forum
Miami — Raul Menswear
Miami — The Squire Shop
Miami — The Sting
Miami — Stonebrooke Emporium
Miami Beach — The Forum
Miami Beach — Stuart Ltd.
Miami Lakes — Bart's
N. Miami — Eric David
Orange Park — Ali Baba's Cave
Orange Park — Alexander Steed
Orange Park — Furchgott's
Orlando — Bill's London Transit
Palm Beach — The Dadrians
Palm Beach — Jacobson's
Pensacola — Ed White
Plantation — London Express
Plantation — Renegade
Pompano Beach — Renegade
Sarasota — Nello's
Sarasota — New Yorker
Stuart — The Thimble
Tallahassee — D.C. Wheeler
Vero Beach — J. Rans

GEORGIA
Davison's – All Stores
Rich's – All Stores
Albany — Tempo
Atlanta — Bill's London Transit
Atlanta — Hyroop's
Atlanta — Muse's
Atlanta — Bland Terry
Atlanta — Zachry
Augusta — Pant Circus
Columbus — Ken & Co.
Gainesville — Frierson-McEver
Savannah — Levy's

HAWAII
Honolulu — Andrade
Honolulu — Kramer's

ILLINOIS
Alton — Barieff's
Bloomington — Dewesters & Co.
Buffalo Grove — Rogue's
Carbondale — Minuteman
Carbondale — Sohn's
Chicago — Baskin
Chicago — Bialon
Chicago — Bigsby & Kruthers
Chicago — Carson Pirie Scott & Co.
Chicago — Cohn & Stern
Chicago — His & Hers Fashions
Chicago — The Leading Man
Chicago — Lytton's
Chicago — Ranchon's Store For Men
Chicago — Sullivan's Fashions
Chicago — Syd Jerome
DeKalb — Finn's Ltd.
Des Plaines — Allen's Store for Men
E. Alton — Barieff's
Glen Ellyn — Front Page
Harrisburg — Gentleman's Image
Harvey — Marks Toggery
Mt. Prospect — By George
Oak Forest — David Stephan's
Oak Park — Touch
Olney — Dick Fessel
Orland Park — Bylon's
Ottawa — Donahues
Skokie — Dennis Clothes
Springfield — Roberts Bros.
Worth — That Guy Boutique

INDIANA
Anderson — Joseph's
Angola — Strocks
Bluffton — Licking Men's Wear
Carmel — Fogel Gentlemen Quarters
Columbus — Dell Bros.
East Chicago — Lewin's
Hammond — Joe Hirsch
Hobart — Edward's Store for Men
Indianapolis — Arnold's
Indianapolis — Wm. H. Block
Indianapolis — Raleigh Inc.
Lafayette — Loeb's
Merrillville — The Clothes Horse
Merrillville — Edward's Store For Men
Michigan City — Blake's
Michigan City — Todd-Grieger
Muncie — Steck's
New Albany — P.A. Niemaier's
New Castle — Beall's Men's Wear
Richmond — Loehr's
South Bend — Gilbert's
Valparaiso — Lowenstein & Sons
Vincennes — Albert's

IOWA
A.J. August – All Stores
Bettendorf — Lord Cumberland Clothiers
Cedar Rapids — Armstrongs
Cedar Rapids — Holley's
Council Bluffs — CJ's Edition
Davenport — Wm. Mosenfelder & Sons
Des Moines — Johnson Clo. Co.
Des Moines — Kucharos
Dubuque — Gildner's
Iowa City — Bremer's
Marshalltown — Gildner's
Waterloo — The Gentlemen's Quarters Ltd.

KANSAS
Cimarron — Nicolets
Great Bend — Brentwood Ltd.
Leavenworth — Toffler's
Overland Park — Louis Barry Ltd.
Overland Park — Jack Henry's
Overland Park — J.P. Todd's
Wichita — Cricket Alley
Wichita — Henry's
Wichita — Jack Henry's
Wichita — Charles Roberts

KENTUCKY
Central City — M & R Shoppe
Hopkinsville — Wades
Louisville — Moesson & King
Murray — Corn-Austin
Owensboro — The Earle Men's Shop
Paducah — Trad Shop

LOUISIANA
Abdalla's – All Stores
Dillard's – All Stores
Alexandria — Caplan's
Alexandria — Wellan's
Amite — The Royale Oak
Baton Rouge — Cohn-Turner & Co.
Baton Rouge — Four Corners Men's Wear
Baton Rouge — Todd Garland
Baton Rouge — Goudchaux's
Baton Rouge — D.H. Holmes
Baton Rouge — McLavy & Easterly
Baton Rouge — Varsity Shop
Bossier City — Pope's
De Ridder — Standard Mercantile
Eunice — The Manshop
Eunice — Louis Wright's
Gretna — Godchaux's
Hammond — Porter-Stevens
Hammond — The Royale Oak
Houma — Godchaux's
Lafayette — Gaidry's
Lafayette — Goudchaux's
Lafayette — Partner's Ltd.
Lake Charles — Gaidry's
Lake Charles — Stag Shop
Metairie — Godchaux's
Monroe — Sol Snyders
Morgan City — Dural's
New Iberia — Broussard's
New Orleans — D'Avanti
New Orleans — Gentlemen's Quarters
New Orleans — Godchaux's
New Orleans — D.H. Holmes
New Orleans — Lloyd M's Casuals
New Orleans — Porter-Stevens
New Orleans — Rubenstein Bros.
Opelousas — Boudreaux's Village Valet
Ruston — Lewis Stag Shop
Sulphur — John & Jones
Thibodaux — Arthur Coplon
Thibodaux — J. Matassa

MARYLAND
Baltimore — Gage Gentlemen's Corner
Baltimore — Hutzler Brothers
Baltimore — Hyatt's
Baltimore — Time Peace
Columbia — Hyatt's
Glen Burnie — Raymond
Kensington — Bloomingdales
Lutherville — Andrew Men's & Boys'
Pikesville — Reamer's
Potomac — The Gentry
Salisbury — Ralph & Gaskill
Security — Hyatt's
Towson — Reamer's

MASSACHUSETTS
Braintree — Milton's
Brockton — Grand Gent
Newton — Bloomingdales
Pittsfield — Brothership
Roslindale — Surmans
Shrewsbury — Rawan Ltd.
Springfield — Male Image
Springfield — Toggery Ltd.
Stoughton — Martin Edwards Ltd.
West Springfield — Yale-Genton

MICHIGAN
Jacobson's – All Stores
Osmun's – All Stores
Ann Arbor — Marty's Inc.
Battle Creek — Furman's
Birmingham — Casablanca
Birmingham — Change of Pace
Birmingham — Tweeds
Dearborn — Teen Man
Dearborn — Prices Men's Wear
Detroit — Hot Sam's Quality Clothes
Detroit — J.L. Hudson
Detroit — The Man Shop
East Lansing — Marty's Inc.
Farmington Hills — Fredrick's
Farmington Hills — Hank's Clothes
Flint — Robert David Allen
Flint — Blackstones
Flint — James Inc.
Flint — Marvin's
Grand Rapids — Geo. Bulliss
Grand Rapids — Holmes Men's Wear
Grand Rapids — Wm. Klein
Grand Rapids — May's
Holland — Ambassador Shop
Jackson — Furman's
Kalamazoo — Limited Edition
Lansing — Knapp's
Lansing — Kositchek's
Monroe — Prince George
Mount Pleasant — Ken's Men's
Mt. Clemens — Anton's
Saginaw — Paul's Men's
Saugatuck — The London Shop Inc.
Traverse City — Captain's Quarters
Traverse City — P.A. Jacobs Clothiers
Troy — Teen Man

MINNESOTA
Duluth — M & K Man
Edina — Wes Belleson's
Fairmont — Wilson's
Fergus Falls — Stern Clo.
Fond du Lac — T.E. Ahern Co.
Mankato — Wilson's
Minneapolis — Cedrics
Minneapolis — Donaldsons
Minneapolis — Fitwell
Minneapolis — Liemandt's
Montevideo — Wilson's
Moorhead — Northport Clo.
Northfield — Perman's
St Paul — Cedrics
St. Paul — Donaldsons
St. Paul — Liemandt's
St Cloud — St. Clairs
Shakopee — Bill's Toggery
West St Paul — Mr. John

MISSISSIPPI
Biloxi — Gene Warr's
Edgewater Park — Godchaux's
Hattiesburg — Emmon's
Jackson — D.H. Holmes
McComb — The Royale Oak
Meridian — Marks-Rothenberg
Natchez — Benoist Bros.
Pascagoula — Brumfield's
Tupelo — Rags for Men
Tupelo — R.W. Reed
Vicksburg — Karl's

MISSOURI
A.J. August – All Stores
Columbia — E. Paul's
Columbia — Ladies of London
Frontenac — Forsythe's
Jackson — The Andrew Jackson
Jefferson City — Thomas Jefferson's
Kansas City — Hall's Crown Center
Kansas City — Hall's – Plaza
Kansas City — Jack Henry's
Kansas City — Pener's
Kirksville — Mister Jim's
Mexico — Hagan's
St Louis — Boyd's
St. Louis — Famous-Barr
St. Louis — Forsythe's
St Louis — Wolff's Clothiers
Springfield — Men's Room
Washington — Edison Bros.
West Plains — Grisham's

NEBRASKA
Hastings — A.J. August
Lincoln — Brandeis
Lincoln — Ben Simon's
Omaha — Brandeis
Omaha — Landon's
Omaha — Ben Simon's
Omaha — Stuart's
Scottsbluff — Greenlee's

NEVADA
Las Vegas — Diamond's
Las Vegas — Eli Nader

NEW JERSEY
Stern's – All Stores
Atlantic City — Gordon's
Atlantic City — Jules Men's Shop
Atlantic City — Schultz
Caldwell — Samuel Davidson Ltd.
Elizabeth — Gatsby World
Hackensack — Bloomingdales
Jersey City — Barretts
Jersey City — Lorsch
Linden — Murray Men's & Boys' Wear
Margate City — Loooies
Moorestown — Traditional Man
Newark — Elegance One
North Caldwell — The Forum for Men
Nutley — JNS-The Men's Store
Paramus — Abraham & Straus
Paramus — Gimbels
Short Hills — Bloomingdales
Trenton — Jack's Custom Shop
Union City — City of London
Upper Montclair — Samuel Davidson Ltd.
West End — Sir Robert
Woodbridge — Abraham & Straus

NEW MEXICO
Albuquerque — Jalens Big & Tall
Hobbs — The Trophy Man
Sante Fe — The Goodmans Place

NEW YORK
Abraham & Straus – All Stores
Bloomingdales – All Stores
Gertz – All Stores
Gimbels – All Stores
Macy's – All Stores
Wallachs – All Stores
Albany — Adam & Eve
Albany — Fish's
Albany — Wells & Coverly
Astoria — St. Germaine
Bellmore — Alberto's Boutique
Bronx — Fox Men's Wear
Bronx — Vine's
Brooklyn — L'Esprit D'Homme
Brooklyn — Mansly For Men
Cedarhurst — Cricket Shop
Corona — The Right Place
Elmhurst — Diamonds Men's Shop
Elmhurst — Guys & Dolls
Garden City — Field Bros.
Hicksville — St. Germaine
Hudson — Winans
Ithaca — The Country Couple
Ithaca — Ivy Lewis
Kingston — Up-To-Date
Mt Kisco — Up-To-Date
New York — Michael's Closet
New York City — Village Men's
Plattsburgh — Merkel's
Port Washington — Chadow Bros.
Poughkeepsie — Fish's
Poughkeepsie — Up-To-Date
Riverhead — Edward Archer
Rochester — Casa De Hombre
Sayville — Town Squire
Southhampton — Edward Archer
Syracuse — Centore's Men's Shop
Syracuse — Charney's
Syracuse — Fish's
Syracuse — Gary's
Syracuse — Wells & Coverly
Troy — Adam & Eve
Troy — Wells & Coverly

NORTH CAROLINA
Asheville — The Man Store
Boone — Dougherty's
Charlotte — Belk
Charlotte — J.O. Jones
Charlotte — Tate Brown
Durham — Country Gent
Fayetteville — Fleishman's
Gastonia — Nelson Parks
Goldsboro — Weil's
Greensboro — Chandgies
N. Wilkesboro — Roger Wright Clo.
Raleigh — Coleman-Womble
Raleigh — J.O. Jones
Rocky Mount — Levy's
Rocky Mount — Rosenbloom Levy

NORTH DAKOTA
Bismarck — Shark's & Evans
Fargo — Fargo Toggery
Fargo — Nelson Bros.
Fargo — Northport Clo.
Fargo — The Station
Fargo — Straus Co.
Grand Forks — Ruettell's
Jamestown — Straus Co.



Wahpeton — Nelson Bros.
Wahpeton — Stern Clo.

OHIO
Beechwood — Christian St. John Ltd.
Canton — Mr. Ted
Cincinnati — McAlpins – Kenwood
Cincinnati — Rags 2 Riches
Cincinnati — Steinbergs
Cleveland — Duncan's
Cleveland — Kilgore Trout
Columbus — Walkers
Dayton — Metropolitan
Defiance — The Squire Shop
Euclid — Gornik's
N. Olmstead — Christian St. John Ltd.
Salem — Mr. Ted
Toledo — LaSalle's
Toledo — Lion Store
Toledo — Stephen's Men's Apparel

OKLAHOMA
Altus — Austin's
Ardmore — L.O. Hammons
Enid — Austin's
Enid — Richard's for Men
Lawton — Paul's Menswear
Miami — Hammons-Barton
Oklahoma City — John A. Brown
Oklahoma City — Hyroop's
Oklahoma City — Le Concourse
Oklahoma City — Mr. Ooley's
Okmulgee — Toppers Menswear
Shawnee — Moe's Inc.
Tulsa — John A. Brown
Tulsa — Toppers Menswear
Tulsa — Venture, Ltd.
Wewoka — Norman's Menswear

OREGON
Portland — Rosenblatt's
Salem — Anderson & Crockett

PENNSYLVANIA
Allentown — Hess's
Ephrata — Donecker's
Greensburg — Coach House
Hanover — Trone & Weikert
Jenkintown — Bloomingdales
Kingston — Racusin's
McKeesport — David Israel
Media — Gentlemen's Choice
Monroeville — Coach House
Monroeville — The Male Box
Philadelphia — Fleets
Philadelphia — Gimbels
Philadelphia — Strawbridge & Clothier
Pittsburgh — Coach House
Pittsburgh — Herman's Men's Shop
Pittsburgh — The Male Box
Pittsburgh — Style Gate
St. College — Kalins
Scranton — Racusin's
Vandergrift — Crossan's
Williamsport — Troisi Tailors

RHODE ISLAND
N Providence — Montecello's

SOUTH CAROLINA
Anderson — McCall's
Charleston — Brock's
Charleston — Richard's
Columbia — Bill's London Transit
Columbia — Davisons
Columbia — Rich's
Florence — Belk
Greenville — Belk
Greenville — John Michaels
Hilton Head — Off The Cuff
Myrtle Beach — Belk

SOUTH DAKOTA
Aberdeen — Jorgensen's
Sioux Falls — D.G. Pac's Men's Wear
Sioux Falls — Norman's
Sioux Falls — Wilson's

TENNESSEE
Kingsport — Sobel's
Knoxville — Bill Foggarty
Memphis — Lansky Bros.
Memphis — Julius Lewis
Memphis — Wilbanks & Everett, Inc.
Nashville — Bill's London Transit
Paris — Corn-Austin

TEXAS
Dillard's – All Stores
L.O. Hammons – All Stores
Alice — Stickler's
Amarillo — Colberts
Austin — Timothy's
Austin — St. Germain
Austin — Scarbrough's
Bay City — Hurley's
Beaumont — The White House
Brownsville — Europa Men's Fashion
Brownsville — J. & O. Men's Wear
Brownsville — Mr. John's
Brownsville — Topsi's
Brownwood — Ernest Morris Men's Wear
Bryan — Tremont's Men's Wear
Corpus Christi — Winsteads'
Dallas — Paul Elliott
Dallas — Gerardo's
Dallas — Hyroop's
Dallas — Joskes of Dallas
Dallas — Kent Shop
Dallas — Pockets
Dallas — Titche's
Dallas — Trophyman
Dallas — Turman & Reynolds
Dallas — James K. Wilson
Eagle Pass — M. Riskin
El Paso — Tibor's
El Paso — Union Fashion
Ft. Worth — R.E. Cox
Galveston — Eiband's
Groves — Dryden's
Harlingen — Bobby Morrows
Houston — M. Allen Ltd.
Houston — Battelsteins
Houston — Dudley's
Houston — Foley's
Houston — Frost Bros.
Houston — Hyroop's
Houston — Identity
Houston — Joske's
Houston — Leopold, Price & Rolle
Houston — M. Penner
Houston — Rodney's
Houston — Things & Stuff
Laredo — Joe Brand
Laredo — Kennedy's of Texas
Lubbock — S & Q Clothiers
San Angelo — Crowder's
San Angelo — Toppers Men's Wear
San Antonio — Frank Bros.
San Antonio — Frost Bros.
San Antonio — Joske's
San Antonio — Pincus Co.
San Antonio — Satel's
San Antonio — Todd's
Sherman — Toppers
Tyler — J. Massads
Weslaco — Michael's Man's Shop
Weslaco — Tops & Bottoms
Wichita Falls — Perkins

UTAH
Salt Lake City — Arthur Frank
Salt Lake City — The Rafter Shop
Salt Lake City — Utah Woolen Mills

VIRGINIA
Alexandria — Steven-Windsor
Arlington — Crystal Plaza Clothier
McLean — Bloomingdales
Norfolk — The Hub
Norfolk — Shulman's
Roanoke — John Norman

WASHINGTON
Bremerton — Charley B.
Seattle — Klopfensteins
Seattle — Le Roux
Seattle — Shafrons
Spokane — Harvey's Mens & Boys
Mt. Vernon — Cliff Johnson's
Wenatchee — Mills Bros.

WEST VIRGINIA
Charleston — Frankenbergers
Huntington — Amsbary Johnson
Huntington — Lambros & Sons
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WOMEN NOW

Pacing your career: long-term strategies for success on the job

To manage double lives, working mothers must take risks, be flexible

BY GLORIA NORRIS AND
JO ANN MILLER

EDITOR'S NOTE: *To research "The Working Mother's Complete Handbook," published by E.P. Dutton, authors/mothers Gloria Norris and Jo Ann Miller interviewed hundreds of women across America. Excerpted and abridged here: a chapter discussing career-planning strategies for women of all ages.*

If you're shouldering the dual responsibilities of work and family, expect a few of those grim, soul-searching times when you look around at your old schoolmates, your husband and colleagues and see them all Moving Ahead . . . while you're hoarding part of your daytime office energies to cope with diaper rash and 2 A.M. feedings. Even if you've *chosen* to devote your energies to family, you will still occasionally feel those jealous pangs of "What-am-I-doing-with-my-life?" These moments need only be fleeting, for the first requirement of pacing your career is a good dose of courage about not following the pack.

Certainly there can be no sense of worth in working without a real commitment on your part. But that does not have to mean a career with no breaks, a rise to success patterned after and paced to a man's. It *does* mean that you may have to be more energetic, flexible, and risk-taking than others without parental responsibilities. . . .

And a great many of us manage to enjoy a more rewarding work life than those plodding single-mindedly in the rat race. For one thing, because a mother's duty to children is widely accepted, you will enjoy a few time options that men don't. "When a man comes in with five years blank on his resume," says a veteran executive recruiter, "my guard immediately goes up. I may understand perfectly well why he took time out to travel, try out a creative endeavor, or just find himself. But my corporate clients don't always share my understanding. They're worried that he might be too individualistic, unstable. But with a woman, it's no problem to explain, 'She took time off when her children were young.' Sometimes it's even a plus. The employer regards her favorably as stably married, settled. Since she's had her kids, they don't worry the way they would with a yonger woman that she'll eventually quit to raise a family."

. . . American men typically suffer a crisis of doubt about their work lives in their late thirties. Many working mothers long before that age, in fact, in their mid-twenties, thrash out their personal balance between their ambition and fulfillment with family. . . . Says the powerful woman head of a publishing house, who has risen to the top of a field dominated by men and childless women: "Having children tempered my ambition in a useful way. I haven't pursued success with the same anxiety I would have otherwise."

One good question to ask yourself along the way: are you pursuing a career or is it pursuing you? Are you following deep impulses within yourself that require fulfillment

(Continued on page 340)

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CAREER PACING

(Continued from page 338)

in work—or driving yourself in a need to "perform" for the world? In school, we, far more than men, tend to perform as "good students" for teachers—studying for tests, giving the "right" answers we know are expected, hinging our self-worth on teachers' approval. When we work, many of us continue right along in that path of passive performing, exchanging teachers for bosses as judges of our work. A hard-driving magazine editor who's pushed to the top of her field surprisingly confesses herself a victim of this hang-up: "Even if I think I've put out a terrific issue, I never *really* think so until my male editor-in-chief pats me on the back and says 'terrific.' I still perform for his approval. I don't trust my own judgments."

Bosses certainly have to approve of us; work must certainly be done according to our boss's needs; but a woman who always depends on her superiors to set goals and tell her how good she is isn't likely to ever have the independence to take control of her own career. . . .

No one says it will be easy to make choices, but one thing is certain: decisions about your career ambitions are not something you can tuck behind you until next year, as the childless can. Elizabeth, a brilliant, divorced thirty-five-year-old law professor who's managed to publish several important articles, win a landmark case in her state, and hold down a full-time teaching job while raising her three sons alone, told us, "When you're forced to make daily decisions about how you're spending your time—you either are going to the PTA tonight, or you're staying home to work on a professional article—you have to stop a minute and say, 'Look, is my career important to me because I *want* to be working so hard at it right now? . . . or is it because everybody else says I ought to be working so hard at it right now?' " . . .

Elizabeth is convinced that professional women have the clout to make their careers more flexible and less consuming. "I think there are real deficiencies in the male model of successful work, and women have got to feel strong enough to put their families first when it's important.

"We don't need," Elizabeth says angrily, "to feel defensive about wanting to be with our kids at important times as they grow up. . . . That doesn't mean that my profession isn't important, but it's going to have to give in some ways for the time being."

. . . You *can* space your commitments, you won't necessarily destroy your professional investment with unorthodox decisions or gaps. . . .

Career planning

One of the most useful and effective precautions you can take in planning your work life is to find out how the job market will develop in coming years. Despite bows to career counseling in high school and college, this simple act is one most women neglect. If you're taking time off or working while maintaining a family, you don't want to face the added disadvantage of a tight job market with two job openings and two hundred candidates.

Where is the information?

If you'd like to find out about job possibilities, one of the best sources is *The Occupational Outlook Handbook,* a huge but

(Continued on page 348)



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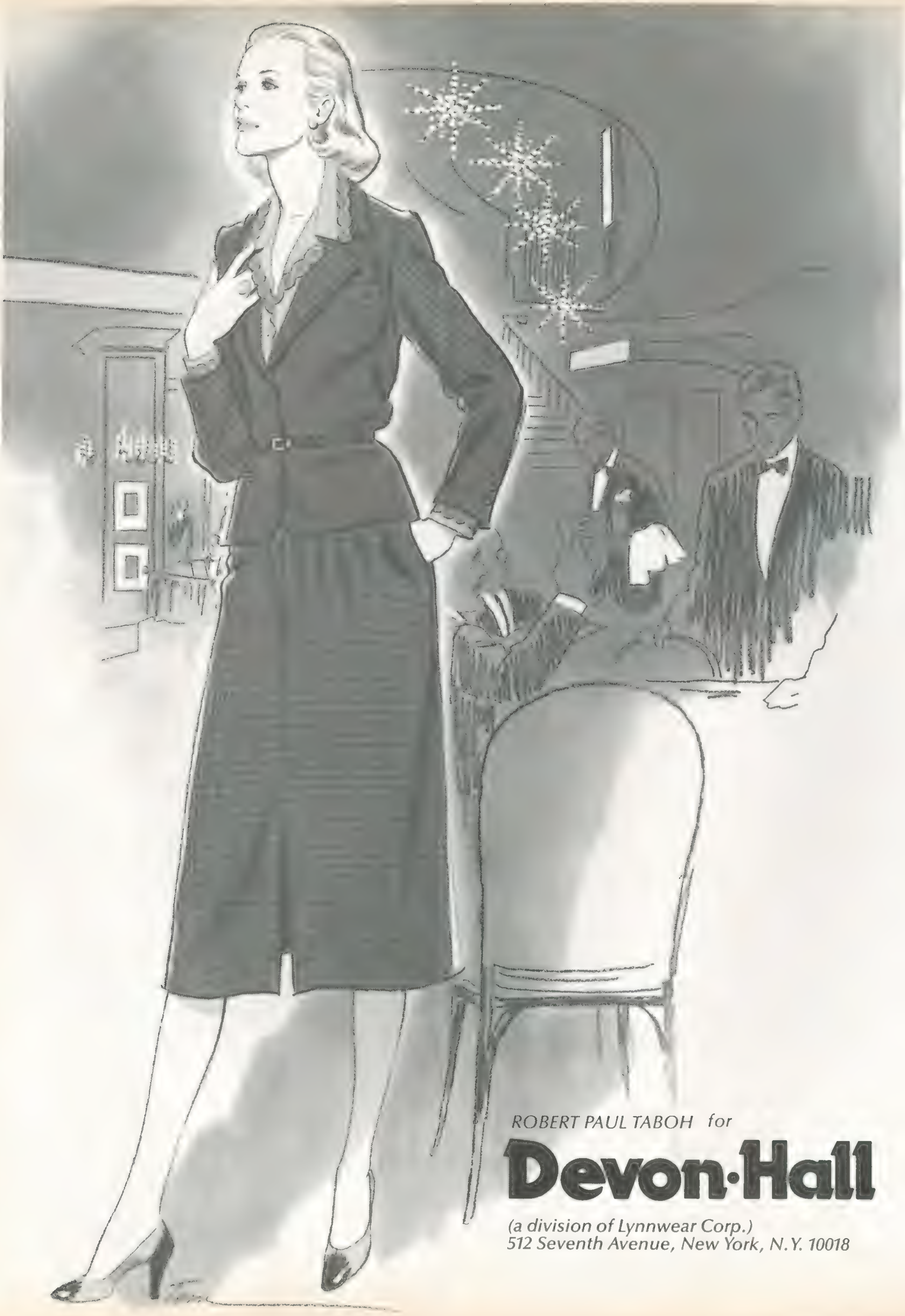



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ranks. On her way up, Janet married, bore twin boys, and went right on rising, winning an assistant vice-presidency on the twins' fourth birthday. When her boys were six and in public school, her company president offered Janet a plum: developing a new branch of the company in Atlanta. The job was one Janet was logically working up to in her company, and turning down this spectacular offer seemed unthinkable.

Janet was torn. "Our community was ideal for raising kids, and our boys had the same housekeeper they'd always known. My husband was settled in his job, and we felt very happy in our surroundings. I really went through agony for a week. Accepting the promotion would have meant one of those long-distance marriages you read about, or else taking months or years for Jim to find a job in the South. It was very painful. I had to rethink my values." In the end, Janet turned down the promotion.

Within six months, Janet accepted an offer with a smaller local firm that offered her a wider range of responsibilities. "When I really got down to what means the most to me, my family happiness does. I know over the long range of my work life, I'll move up. And as it's turned out, this crisis forced me into a good move. I had my sights too narrowly focused staying with the same company."

Janet's experience is instructive for other mothers who are torn by an attractive offer that interferes with their commitment to their families. Does the job offer seem so fantastic you'll never get another chance like it? Perhaps so. But the statistical chances are that an equally attractive offer will come your way again. A woman long experienced in affirmative action muses about a young woman with two small children who recently was offered—and accepted—a heady job as college president. "I think probably she made a mistake," says the affirmative action official. "If she's really got the stuff, she'll be even riper and will succeed on the next round when she's older. And if she doesn't, then she won't succeed now either."

She offers reassurance to business women as well: "You're really not likely to get only one great offer in a career. Usually the offer you get is commensurate with your particular worth. . . . You learn an awful lot between the ages of thirty and fifty. Whatever makes you attractive to an employer now will make you even more attractive in five or ten years."

When you feel ambivalent over a difficult career choice, avoid the

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CAREER PACING

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readable tome of job information published every two years by the United States Bureau of Labor and available in any library. If you can't locate a copy, order one for $8 from the Superintendent of Documents, Government Printing Office, Washington DC 20002.

The *Handbook* is our most authoritative forecast of rising and shrinking occupations, as well as a fountain of information on salaries earned in an occupation, the nature of the work, training required, and working conditions. Another good source to check is the monthly magazine *Women's Work*, usually available in local libraries, and chock-full of authoritative information on unusual or overlooked careers for women and how you can train for them.

Long-range strategies

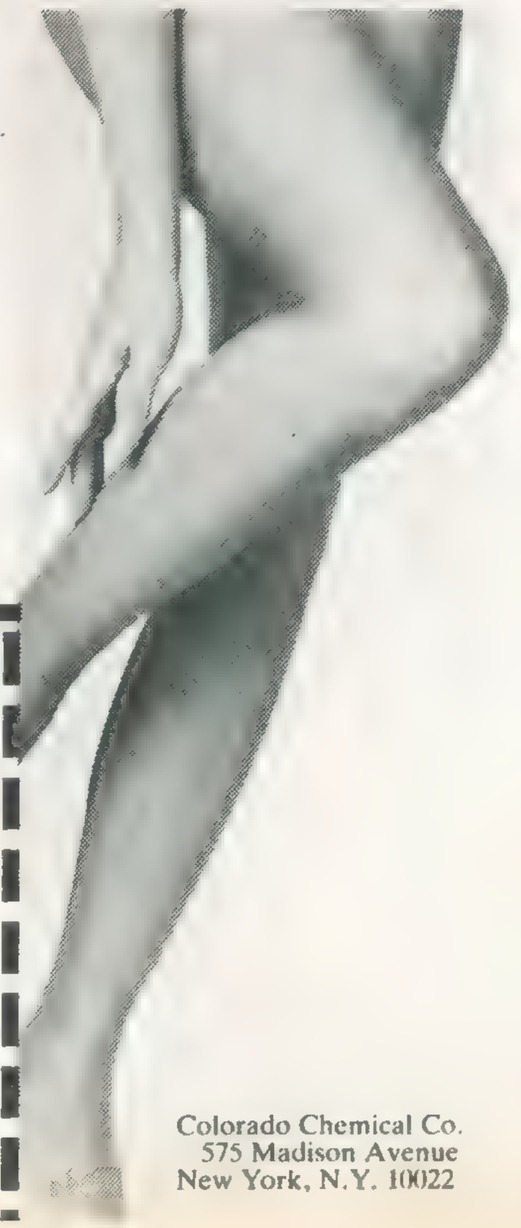
Pacing your career is a mixture of attitude and specific ploys. Here's what the women who are managing have discovered.

Establish yourself. The best plan for combining a career and family is undoubtedly to *establish yourself first.* Get a good basic training and several years of work experience, and you'll have a firm foundation for returning to work without sliding backward on the job ladder. Whether you're a telephone operator, a typist, or a TV writer, having a few years of job experience before you take on family responsiblities that will last for eighteen or more years gives you an important chance to test yourself in the work world and absorb its rules and mechanics. Experimenting in several fields, or with different companies can teach you more about yourself than the best planning or training.

. . . Many women in their twenties now tend to postpone motherhood. But other couples, like Jill and Harry, both engineers, are agreeing to take time off alternately. "I took a year off when our daughter was born," says Jill. "Then I went back and Harry took a year off to stay with her. We realized it's much easier to take one year off than two." And easier to take two years off than five. Jill and Harry are part of a growing number of couples who both want to be with their children for extended periods, without unduly delaying their careers.

Avoid either/or thinking. Janet, a bright, hard-working M.B.A., joined a Chicago conglomerate after graduation, and moved up the

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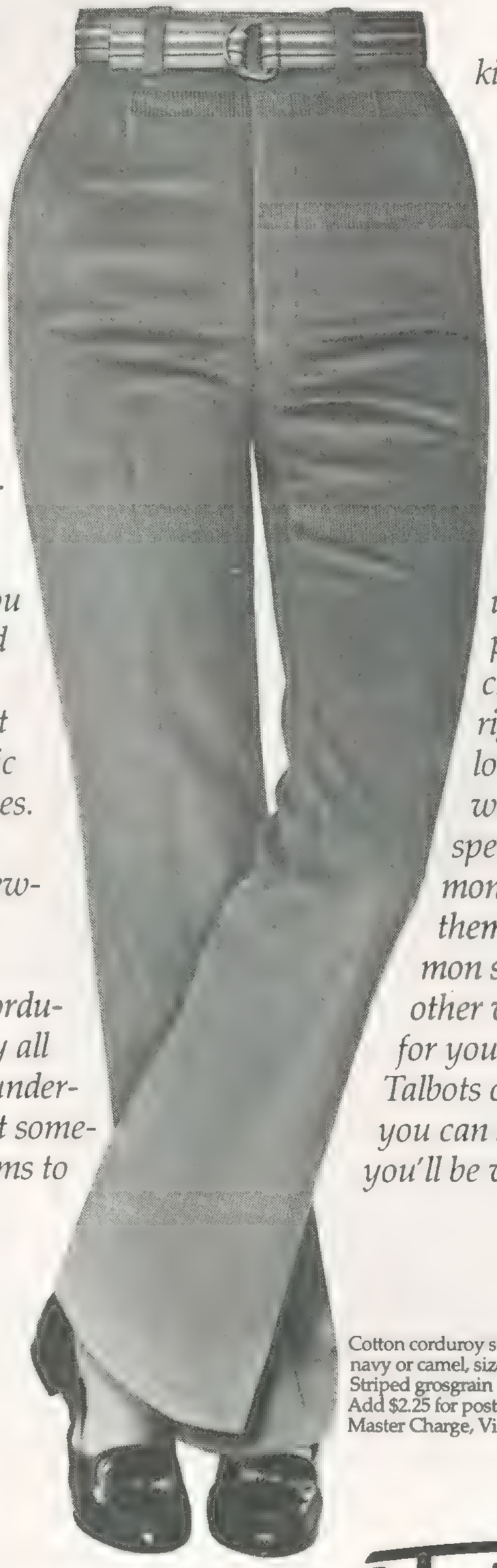
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CAREER PACING

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bleak, short-range either/or view. "Either I take this promotion, or I'll never move up." "Either I push myself to do this or I won't be taken seriously."

Establish that your years of limited work responsibilities are limited. No employer is going to automatically look favorably on a woman who is reluctant to take on wider responsibilities. How can you avoid being disregarded—or stuck in a dead-end job at the same salary? Tell your employer frankly that you'll be ready for greater responsibility in a few years. That you're continuing to perform dependably in the job you have but that you definitely don't plan to vegetate. When your children go to school (or to high school or whatever milestone you're looking toward) you'll be ready and eager to move up and out. . . .

Peaks and valleys in work life. Many working mothers are determined not to follow the model that male workers have traditionally

Learn to space commitments

set—strict adherence to a career immediately following college. Recognize that there may be periods when you'll ease back from work, perhaps take a couple of years off. Once you've proved that you can make it in the business world, you'll feel less anxious about pulling back when your children demand more time. Consider how Jean de Boskey, a thirty-two-year-old Colorado lawyer who's gone far, is pacing her career.

Jean spent her first pregnancy campaigning all over her state for a reform candidate for attorney general. Her man won, and Jean was appointed to the number-two position of assistant attorney general. While in the last stages of pregnancy, she set up her office staff, and then, with the help of a cooperative husband and a dedicated sitter, made it neatly through the next two years, balancing her pressured job with the needs of a young baby. But now Jean's expecting a second child. She's resigned her job to stay home with both babies for several years. Does she regret sacrificing the momentum of her career, a withdrawal that startled her colleagues?

"Not really," says Jean, still slender in her jeans despite being six months pregnant. "If you want a balanced life, you have to plan for it. Women more than men. That's all right. Maybe I won't zoom ahead as fast as I might. . . . Right now, my son needs to know more about his mommy, whom he's only seen at night and on weekends." . . .

Take time off when it's meaningful to you. As part of your independent attitude, take time off from working when *you* think it's right. We generally assume that the time to stop working is when your baby is born. Not so for everyone. Ellen, an assistant buyer for a West Coast fashion house, worked straight through the babyhood of her two girls. But when the elder reached three, Ellen quit to

(Continued on page 354)

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CAREER PACING

(Continued from page 352)

stay home for the next three years. "I feel that's the age when you really instill values in your children, when they're able to talk and learn about the world. That's when I want to be with them, to take them to zoos and play with them and read books and answer all their questions myself. I don't think they would have gained anything from *me* as an individual during those first years when they just needed someone to change the diapers and feed them." Set your own pace and timetable.

Late-thirties creativity. One of the secret weapons you have in pacing your career is the extra burst of creativity that many women experience in their late thirties and early forties. Perhaps biologically based, this outward turning of a woman's energies seems to erupt when her physiological childbearing functions are ending. Of course, her mothering function is also usually less demanding, and her new energies could come simply from having more time for herself. Men at forty, on the other hand, are often worn down by years of work and restive to shed job pressures.

Mothering can help a career

Whatever the reason for this phenomenon, this sudden energy and confidence transforms too many women not to believe it's a common pattern. A woman novelist who's puttered around finishing her long-overdue second novel suddenly hits her creative stride . . . a thirty-eight-year-old woman who's drifted from one career to another opens her own boutique and finds a vocation . . . a forty-two-year-old woman stuck in office managing suddenly gets a chance to join the executive ranks and discovers she loves it. . . . Your late thirties and early forties can be the beginning of a whole new work life. If you're forced to hold back at work during some part of your children's growing-up years, you can still look forward to being a successful late bloomer.

Dropping out. If you decide to drop out of work for a while, don't expect the world to stand still waiting for your return. Take out insurance that you'll be able to reenter with a minimum of strain. As a start, be sure to collect a letter of recommendation from your boss, who'll most likely have moved up or away when you return.

Keep your hand in part-time. Most people prefer to hire a proven quantity, someone they already know, and for this reason, you'll be wise to work part-time in your field. A Texas accountant kept up her career by working part-time during the overflow tax season, not only for her former employer but for several other firms. When she was ready to resume full-time work, she had her pick of jobs in six firms, all of which knew, first-hand, her competence.

Contacts with people in the work world are also priceless when you're reentering. A kind

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CAREER PACING

(Continued from page 354)

of law of conservatism seems to work in most job markets, where an inner circle of people who know each other hire and get hired. Having contacts with those who are working assures that you'll learn about new jobs when they occur and have valuable sponsors.

Look ahead. Don't wait for the morning your child walks off to first grade to start searching the newspaper want ads. Use your years at home to prepare. If you can't spare time for evening classes, you can take correspondence courses in your home, in almost any field from basic accounting to designing, business writing to shorthand and typing. ("The smartest thing I ever did," says a TV producer who finished Wellesley with honors and won a Woodrow Wilson scholarship, "was learn shorthand and typing.")

If you can't afford tuition, take advantage of free classes offered in your community. Check at your local Y, church groups, and publicly funded colleges.

Bone up on job fields that are growing. Now's the time to get career counseling. An expert can be particularly helpful in guiding you to areas that will be most rewarding to you—and then helping you lay out a program to prepare.

Keep up. Maintain your membership in any business associations you've joined, whether it's your city-wide accounting group or the women's baseball team of Union Amalgamated. Lunch with old friends from work occasionally. Many a job has been heard of and won over a Martini.

Develop a specialty. One of the best techniques for insuring your profitable return to the job market is to develop a skill that's in short supply. Dottie, a lawyer with four children, worked three afternoons a week when her children were small, "at a job no man wanted—state bankruptcy official. It paid very little and had no prestige." Now that Dottie's children are in school, she's in the enviable position of being one of three top

"Take time off work when *you* think it's right"

bankruptcy experts in her state and has her pick of offers from a number of large law firms who need her specialty.

Teachers might use their time at home to prepare for a specialty insulated from the academic slowdown, such as special education or guidance. Professional women can use their freedom from the job to complete research projects that will add to their credits.

Volunteer. Unpaid volunteer work is much maligned these days as exploitative and time wasting. But many a mother unsure of her abilities can benefit from well-chosen volunteer work. Performing any job well will give her a good dose of confidence, and she may also get a chance to demonstrate high-level managerial abilities that will be impressive on her resume when she decides to reenter the business world.

Evelyn, a forty-one-year-old mother of two boys, married to a psychiatrist, hadn't worked for fifteen years when she volunteered to help the local fund-raising campaign for the public television station. Her energy, imagination, and organizational skill propelled her to take charge of the entire campaign, supervising a staff of thirty-five solicitors, cajoling local merchants to devote prizes, and dévising a new marathon appeal. One of her volunteer phone solicitors was a newspaper owner who was looking for a bright advertising manager to revamp his chain of small neighborhood newspapers. He offered Evelyn the job, based on the showcase of talent her volunteer work had provided.

Does being a mother help you on the job?
No look at your long-term career plans can be complete without thought about one deep issue that unites your personal and professional life—how being a mother may eventually help your career. Many women who sacrifice getting ahead in the short term discover it well worth while in the long run. For they discover that being a mother can help them uncover new talents or impel them to greater accomplishments in work.

We gain confidence when we have children because childbirth, the ability to produce life, confirms our womanhood, putting to rest the fears we all have about performing inadequately in our sexual roles, whether we're male or female. Having fulfilled these personal goals, many of us then become more out-

(Continued on page 370)

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QUESTIONS AND ANSWERS ABOUT

LOVE & SEX



By The Editors of BRIDE'S Magazine
and Mary S. Calderone, M.D., M.P.H.

SEX THAT SAYS I LOVE YOU

Q *My wife has never had an orgasm, and claims she's happy with our sex life. Do you believe her? I'm not sure I do.*

A No one knows better what someone is feeling—whether it be pain, anger, excitement, or happiness—than the person doing the feeling. The closeness shared in lovemaking may well be...(See Chapter III for the complete answer!)

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V9-79

Q *We're not married yet, but I want to make sure things go right when we are. How often should a couple have sex?*

A As often as they like! That's the *only* rule or "should." Between three or four times a week for couples in their twenties, two or three times for those in their thirties is usual...(See Chapter V for the complete answer!)



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CAREER PACING

(Continued from page 360)

wardly motivated toward career achievements. Harder to summarize is the emotional widening that motherhood can confer, leading a woman to deeper understanding of people and human relations. And from this widened knowledge comes the confidence to pursue work of her own.

What do women take from their mothering that helps them in their careers? And why do the very women who are seemingly most taxed—running a job at the office, another at home—often prove the most efficient workers?

A high-school teacher: "Maybe what makes us such good workers is that we learn to juggle so many things, to grab opportunities to make time for ourselves, so we become proficient at handling many things at once, to switching gears all the time . . . and that makes us extra versatile and adaptable at work."

A professional writer: "I have more energy, more drive. I'm even writing a book besides my regular job."

An actress: "I always thought I was good at my job, but I found the depth and scope of my work has improved enormously."

A former editor, now managing her own bookstore: "Having a child made me reexamine my whole career and why I was unhappy with it. There's nothing like a little kid to make you grow up fast. All the old identity problems come to the fore and you have to face them honestly. It gave me the courage to take the risk and try something new that was better for me."

A college history teacher: "Being a mother has made my teaching far more human. I had had a rather cold, intellectual vision of history. Now I'm concerned with the human emotions behind the events—I can communicate that excitement and force to my students, not just the treaties and the politics and the economic changes."

A thirty-seven-year-old politician who's just won a city-wide election: "I would never have dreamed of going into politics unless I'd mothered three children. Probably I would have ended up with a technical job, like a city planner, because I'm interested in social action. But the experience of being intensely involved with—*responsible*—for three little human beings made me realize I could help people grow. I was a person able to do something constructive for myself and others as well." . . .

Being a parent gives us new authority. It enlarges our perspectives and makes us look at our own lives more purposefully. Zane Kotker, novelist and working mother, says, "Parenthood is the great watershed of life, the great changer and transformer. It's as though you used to see through the glass darkly and then all of a sudden you see it all from the other point of view. It makes you a different, fuller person."

When a woman can draw from her experience of mothering, feelings that overflow and make her a more confident worker, and when her work feeds back into her mothering, she realizes a dream that all of us have: to unite the worlds of love and work; to join seamlessly the purely individual needs that each of us carries throughout life along with the needs of our family; to balance our powerful complex of demands so that neither robs the other and we can better enjoy both halves of the fully human person—caring and achieving. ▽

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PARIS/ROME IDEAS AND TRENDS

From the couture: point by point . . . a fast rundown on the news. Eleven designers answer Vogue's questions . . . sketch their key looks from the recent fall/winter couture collections . . .



Shape: A.M.—slim, curved, rounded shoulders. P.M.—same but more emphasis.
Colors: A.M.—red, violet, black, blue, grey. P.M.—bright colors.
Fabrics: A.M.—reversible wool, flannel, plaid, tweed. P.M.— lamé, velvet, re-embroidered velvet.
News: The "sac" dress— big funnel collars. Curved coats with rounded sleeves.
Accessories: Earrings and necklaces important. Big detachable collars.

GIVENCHY



Shape: A.M./P.M.—wide shoulders; narrow waist; straight, short torero jackets. P.M.—wide shoulders; narrow waist; short ballerina skirts; harlequin silhouettes.
Colors: A.M.—black with vibrant blue, pink, yellow, fuchsia, magenta, orange. P.M.—harlequin multicolors, black.
Fabrics: A.M.—black velvet with brilliant broadcloths. P.M.—velvet, faille, silk crêpe with multicolored satin harlequin designs, black tulle.
News: The 7/8 redingote. Suède harlequin; fox, sable trim.
Accessories: Eighteenth-century jewelry. Toreador, picador hats. Suède pumps. Bright-color turbans. P.M.—ballerina lacing.

YVES SAINT LAURENT

Shape: A.M./P.M.—wide shoulders with sleeves narrowing to wrist, slim skirts sometimes flaring at hem, body fitted.
Colors: All black or with vivid violet, red, China blue.
Fabrics: Dry.
News: Not one print.
Accessories: No jewelry. No frills. Pillbox hats. Pumps or short boots. High heels.



Shape: A.M.—short jackets, fairly full skirts, waists very marked, below-knee length. P.M.—fantasy. Crossover sheaths, belted tunics over pants, high collars.
Colors: Grey, peacock blue, black for day and night.
Fabrics: A.M.—wool broadcloth, plaids. P.M.—faille, moiré, stiff satin.
News: New romanticism.
Accessories: High heels, closed sandals for night. Rosettes on belts and in hair.

MARC BOHAN FOR DIOR



Shape: Wider, shorter skirts, shoulders less wide, cinched waists.
Colors: A.M.—black, brown, plum. P.M.—any color!
Fabrics: A.M.—wool crêpe. P.M.—velvet and taffeta.
News: The evening suit.
Accessories: Bare, high-heeled shoes. Scarves have a bed-jacket shape. Jewelry: Indian influence.

(Continued on page 376)

UNGARO



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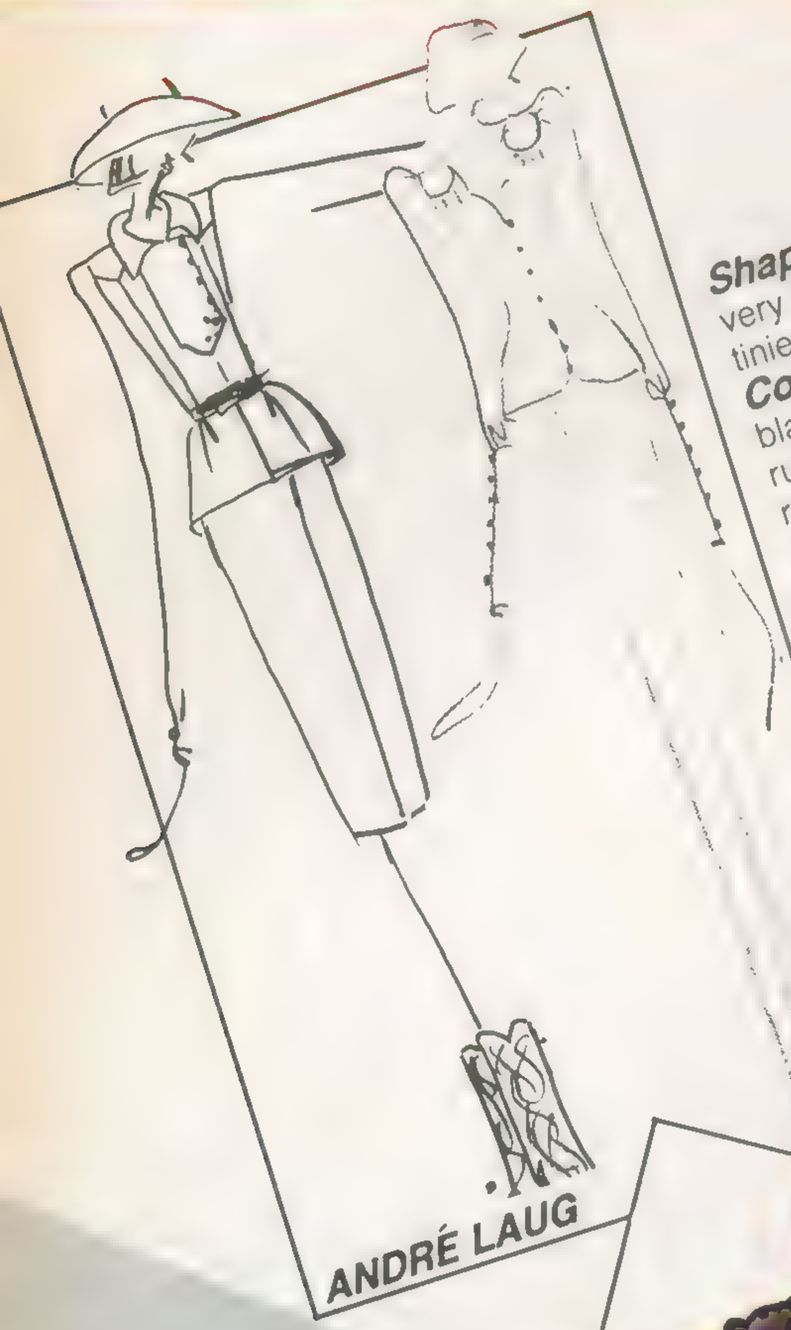
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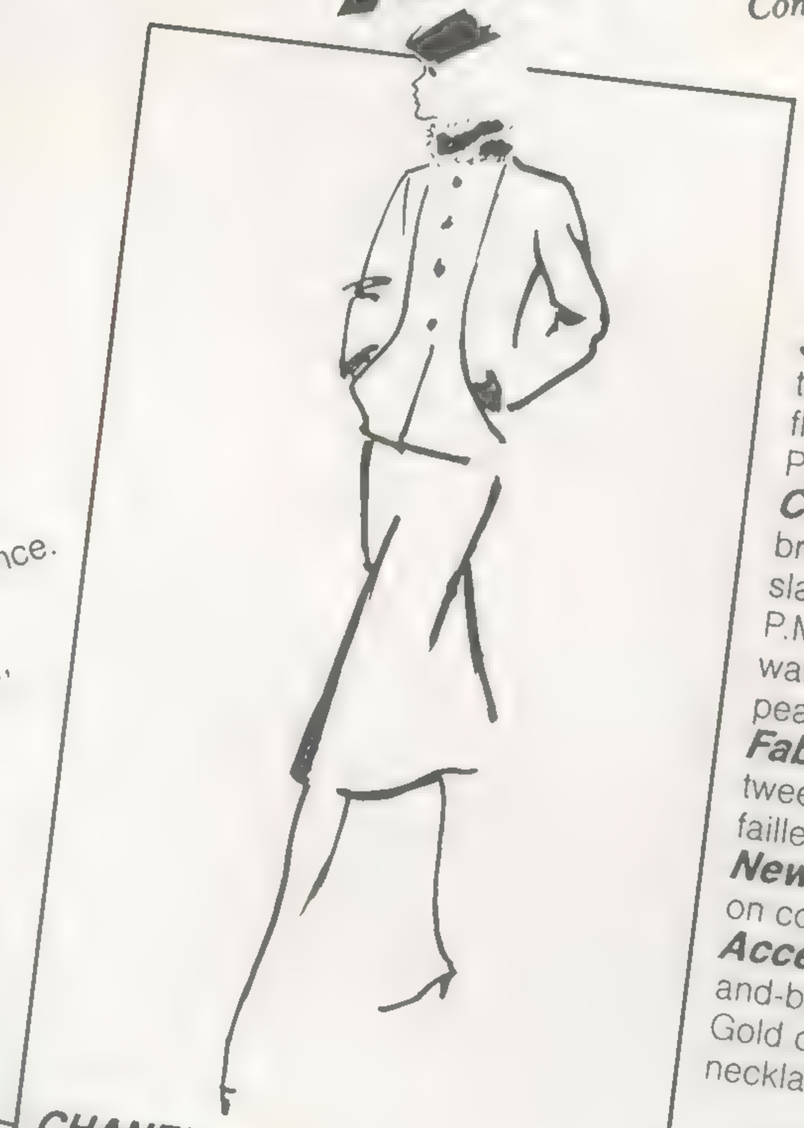
PARIS/ROME IDEAS AND TRENDS

Continued from page 374



ANDRÉ LAUG

Shape: Day and night, very fitted, less volume, tiniest-possible waist. **Colors:** A.M.—black, black-and-white, deep ruby. P.M.—black, red, grey, gold. **Fabrics:** A.M.—men's suiting; fluffy blanket wools for coats. P.M.—faille, satin, crêpe marocain. **News:** A.M.—suits with "cowboy" seaming. P.M.—the "1900" influence. **Accessories:** High-heeled draped pumps. And "cowboy" accessories: embroidered boots, lasso necklaces, scarves.



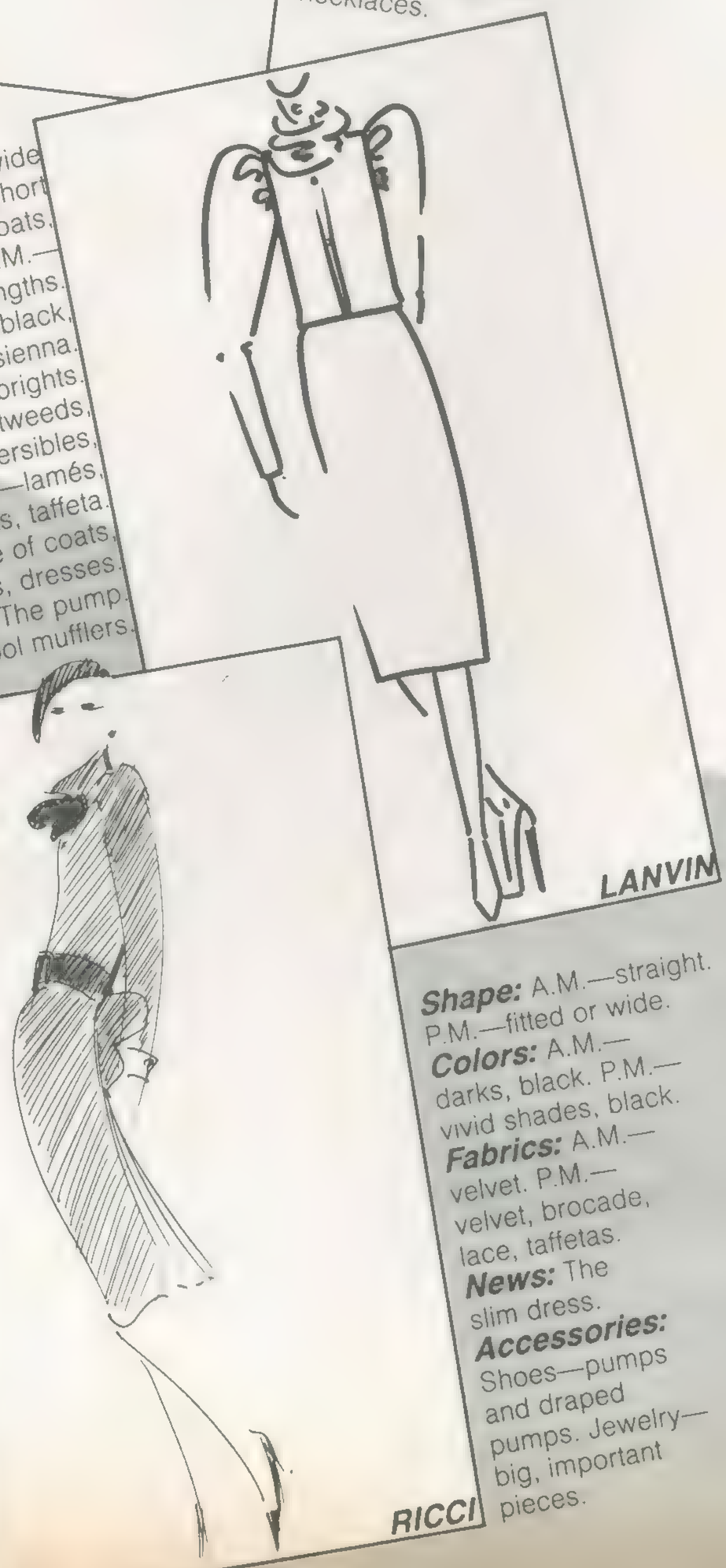
CHANEL

Shape: A.M.—close to the body; slightly flared at the hem. P.M.—full dresses. **Colors:** A.M.—browns, plum, slate, "violine." P.M.—bright, warm tones—gold, peacock, fuchsia. **Fabrics:** A.M.—tweeds. P.M.—satin, faille, chiffon. **News:** Fur collars on coats and suits. **Accessories:** Black-and-beige spectators. Gold chains, gold necklaces.



MILA SCHÖN

Shape: Padded shoulders, slightly lowered waist, below-knee length. **Colors:** A.M.—black, stripes (for jackets), blues, dark green, white, red. P.M.—black, black with blues and violets. **Fabrics:** A.M.—camel's hair, cashmere, printed wool. P.M.—silk-cashmere, satin, georgette. **News:** Quilted fur linings. **Accessories:** A.M.—low heels. P.M.—heels 3¼ inches or less.



LANVIN

Shape: A.M.—wide shoulders, very short jackets, 9/10 coats, straight skirts. P.M.—narrow, uneven lengths. **Colors:** A.M.—black, peacock, grey, sienna. P.M.—black, brights. **Fabrics:** A.M.—tweeds, mohair, flannel, reversibles, hairy fabrics. P.M.—lamés, satin, lace, velvets, taffeta. **News:** The shape of coats, suits, dresses. **Accessories:** The pump. Byzantine jewelry, wool mufflers.



LAROCHE

Shape: A.M.—straight, square shoulders, puffy sleeves. P.M.—straight, wrapped, very bare. **Colors:** A.M.—red, plum, black, grey. P.M.—black, violet, pink. **Fabrics:** A.M.—jersey, velvet, satin. P.M.—chiffon, velvet, satin, lamé. **News:** 3/4, 7/8 coats. Fur trim. Embroidery, fluting, inset shawl effects. **Accessories:** Shoes: A.M.—ostrich skin, black patent pumps. P.M.—satin sandals. Jewelry—black with color. Fur boas.

RICCI

Shape: A.M.—straight. P.M.—fitted or wide. **Colors:** A.M.—darks, black. P.M.—vivid shades, black. **Fabrics:** A.M.—velvet. P.M.—velvet, brocade, lace, taffetas. **News:** The slim dress. **Accessories:** Shoes—pumps and draped pumps. Jewelry—big, important pieces.

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Women are teaming up . . . formally and informally for competitive play. If you are looking for a group to play with, you may find one in your own company. In New York, Merrill Lynch, & Co., Time Inc., McGraw-Hill, IBM, and many others all have softball leagues (most are co-ed). Dancer Fitzgerald Sample Inc. has a squash team; Merrill Lynch has a basketball team. Check apartment houses, alumni groups, YWCAs for other teams. Many women are also getting together with friends for Saturday neighborhood softball team competitions and for sets of tennis doubles.

"Businesses have finally begun to realize that fit employees are more productive. Many companies are starting teams, installing gyms, promoting fitness. In Japan, exercise breaks of calisthenics or yoga are common in industry," says Christine E. Haycock, M.D., associate professor of surgery at the New Jersey College of Medicine and Dentistry.

ON YOUR OWN *Team sports are challenging, fun . . . and socially rewarding. And they can keep you fit. But—on rainy days, or when the team disbands—you need your own individual exercise program to rely on! Doctors recommend that you exercise at least three times a week vigorously enough to raise your pulse rate to target level for 20 to 30 minutes. Health-club lunch hours may include a swim in the pool or an individualized exercise program. Several questions Lenore R. Zohman, M.D., chairman of the New York Heart Association's Committee on Exercise and director of cardiopulmonary rehabilitation at Montefiore Hospital in NYC, recommends (in the Connecticut Mutual Life Insurance Company's "Run for Life" booklet) that you ask yourself before planning a program:*

- *What time of day will I exercise?*
- *Which days will I exercise?*
- *What will I do in bad weather?*
- *What rewards can I give myself?*

Rainy-day exercises to do at home from Dr. Zohman: run in place, pedal stationary bicycle, climb stairs. One of the best indoor overall conditioning exercises is jumping rope. Avoid too-hard surfaces for jumping—look for wood floors, asphalt, carpets.

For adventurous fitness-seekers: try roller skating to work, square dancing, disco dancing (or any dancing that's rhythmic and repetitive), horseback riding.



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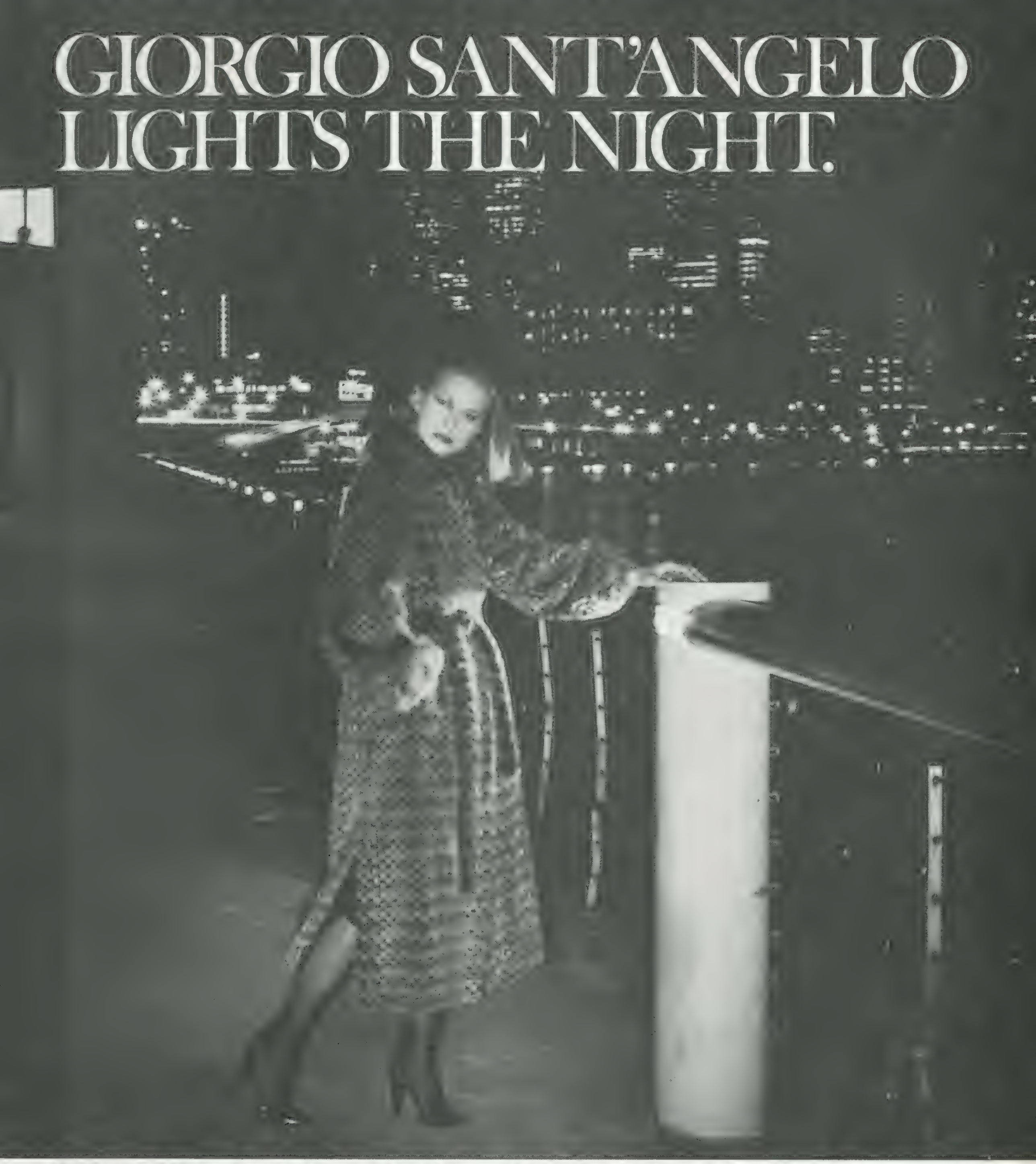
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On the Plaza in New York

Our changing views on age: we've never looked, felt, been better

For women, everything is coming together, for self-respect at any time of life

BY SANDI CUSHMAN

For the first time in my life, I feel that I am exactly the right age. For what? For practically everything: to really enjoy my work, my children, friendships, love—life.

When I was growing up in the 'fifties, I always felt that I was either too early or too late—too young or too old—for whatever I wanted to achieve or whatever male I wanted to attract. At twelve, how I suffered from my unrequited love for my best friend's brother, age seventeen. Of course, I was too young for him—he made this very clear—the girls he took out were his age or older. But by the time I was twenty, Oliver was going around with sixteen- and seventeen-year-olds. It seemed to me that I would never be the right age—and that I was always waiting to grow up—for life really to begin.

And then, when I was an adult, at least by the world's standards (I had a husband and two children), I felt too young, too immature for the job that I had taken on. I was an imposter; my mother was a *real* mother. How could I be a mother when I still felt like a child? A feeling, I learned many years later, that is very common among young mothers. "It takes the psyche a long time to catch up with where you really are," explains New York psychotherapist Tilla Vahanian. "Most twenty-five-year-olds really think of themselves as fifteen. They know they are twenty-five, but they have experienced themselves as much younger. Many people don't ever live at the point of life at which they are. In some ways, that's reassuring; a woman of sixty says, 'Oh, I feel just as I always did'; but the trouble is that what was appropriate at thirty isn't appropriate at sixty."

Women, in particular, suffer from this feeling of immaturity, often because of the dependent position we are in for the first part of our lives—many of us going right from our fathers' to our husbands' homes without taking time out between to establish our identities. No wonder so many of us ask ourselves, "Will I ever grow up?"

But now, for me, the time seems right. My age and my world have finally caught up with each other. *Most* days I feel like a "real" mother (even when I'm called in to my son's school for a parent/teacher consultation—an event which used to have me squirming in my chair like an about-to-be-reprimanded school child)—*most* days I feel like a grown-up—not a child masquerading in an adult body, and just as the fine lines are beginning to show up around my eyes and my mouth.

There are, of course, personal reasons for this newfound self-acceptance: several years of psychotherapy, the resumption of a career

We wonder: "Will I ever grow up?"

I had dropped in order to become a full-time mother, taking possession of my life once again as a single woman—but the external reasons are just as important. Too many women I know are also feeling good about themselves for this to be a purely personal phenomenon. I think the exciting fact is that we have never lived at a better time for women, or had more opportunities to feel good about growing older.

I'm thinking, for example, of one friend, a woman in her late thirties, recently divorced, the sole economic support of her two sons, who went into a temporary tailspin when she lost her job—until her first visit to an executive-placement office where she was told that she shouldn't have any trouble finding a better job than her last one. "You're the right age and the right sex at the right time," she was told. "Companies are looking for women like you." And sure enough, four weeks later, after carefully examining several good offers, she was happily at work at a job that paid her substantially more than her former one.

What has come together so well for American women at this moment? Several factors are in our favor. For one thing, the American youth craze seems to have slowed down. At its peak in the late 'sixties, our country's frenzied worship of youth seems to have leveled off. Then, anyone thirty or over might as well have been dead—was *morally* dead, according to young radicals like Abbie Hoffman. Now, thirty is "the age to be." (Can this have anything to do with Hoffman and his contemporaries now being thirty or over, themselves?)

For men as well as for women, thirty is a watershed year—a tilt toward maturity. This is the age at which we finally must come to grips with the realities about ourselves—a more momentous turning point than our fortieth birthdays. While our twenties tended to

(Continued on page 391)

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(Continued from page 388)

be the years of experimentation, the thirties are the years of establishing and "legitimizing" ourselves—when the only people who still consider us "children" are our parents. The thirties are also the years of decision-making. We recognize that there are certain commitments that cannot be put off much longer. Women who have opted for careers rather than for motherhood may realize, in their thirties, that having a baby is very important to them and that biological time is running out. But we are also luckier than ever before: with new medical procedures such as amniocentesis, we can choose to become mothers later in life without fear of giving birth to children with major birth defects.

Or, we may decide that it is time to start or to resume a career. Here, too, our options are open—more open for us than for men. As Lois Rich-McCoy, author of the forthcoming book *Late Bloomers* (Harper & Row), about mature women who choose their careers late in life, said in a newspaper article: "Women can make their decisions when they're mature. Men have to make their decisions before they're really ready."

Never have our sexual options been greater: older women are finding in younger men exciting love partners, sensitive companions. As we become stronger and more independent, as many of us shed husbands who are our ages or older, we are finding more equal relationships with partners who don't want or need to dominate us because they were raised with some understanding of what male/female equality means. Ironically, these younger men may be looking to us for the kind of security that younger women have traditionally sought in older men, but what they have to offer us—sensitivity, energy, enthusiasm, and the kind of sexual pairing that is a match for our increasing sensuality—is more than a fair return.

Never has it been more possible for us to stay younger looking longer. We are more knowledgeable than any women before us about what keeps us looking young, about the importance of the right diet, proper exercise, protecting our skin from the effects of sun, wind, air pollution. We have science, medicine, and the beauty industry on our side. Never have there been more products to keep us wrinkle-free: cosmetics that are more than skin deep, that are actually skin treatments containing moisturizers, sunscreens, sun blocks, protein derivatives. Improved plastic-surgery techniques can tighten our faces, lift our buttocks, firm our breasts—"resculpt" our entire bodies if we feel the need for such drastic measures.

"Looking your age" is not so much a factor of how old one actually is, anymore. It is, rather, an indication of how well we take care of ourselves, think of ourselves, and how we express ourselves through our clothes. We no longer allow ourselves to be stereotyped by the fashion industry because we don't think of ourselves as a chronological "type." Vogue's "Mrs. Exeter," the over-fifty-year-old role-model beauty of the 'fifties, has vanished. Who needs her when we can, and do, wear our teen-age daughter's clothes just as they can and do wear ours (and when we complain, not without pride, that whoever gets up first in the morning is best-dressed for the day). It's often impossible to guess correctly the age of a woman who is between twenty-five and forty years old. I love the answer that Gloria Steinem is said to have made to the person who told her, shortly after her fortieth birthday, "You don't *look* forty at all." Gloria's reply: "But this is what forty looks like." Now, when grandmothers are busy in careers or are taking up flying or learning how to ski, it's hard to figure out exactly who qualifies for the term "old." One safe definition: anyone twenty years older than you (until you get there, of course).

The Women's Liberation Movement, whether or not we are active participants, has helped to create a climate of acceptance for women that enables us to have more respect for ourselves at any age. As we find that we can work and support ourselves, that we alone are responsible for nourishing our minds, as we develop friendships rather than rivalries with other women, we are better able to accept the aging process. "Men are having more difficulty with the idea of aging than women are at this point," says Dr. Vahanian. "We know about nutrition, about cooking for ourselves. Traditionally, it's been easier for men because women always took care of them. Men aren't frightened of Women's Lib because of the career competition—but because it makes them wonder who will take care of them when the women are working."

Even retirement is less of a threat for the career woman than for the career man. Reason: women never really retire—when we're through with our paid jobs, many of us still have our sex-linked second jobs waiting for us at home: cooking, cleaning, housekeeping—or are the persons responsible for seeing that these jobs are done by hired hands even if we don't do them ourselves. Of course, men can learn to be more self-sufficient, too.

"Men are having more difficulty with the idea of aging than women are"

But thirty won't always be the age to be in America. According to demographers who predict "the greying of America," this increasingly is becoming a nation of middle-aged and older people. By the turn of the century, nearly thirty-one million of us will be sixty-five or older; and, thirty years after that, barring another baby boom, the median age will be around forty, with one out of six Americans sixty-five or over. The demographers also predict, encouragingly, that we'll be the healthiest, best educated, most affluent, and influential oldsters this country has ever seen. So how can we lose? ▽

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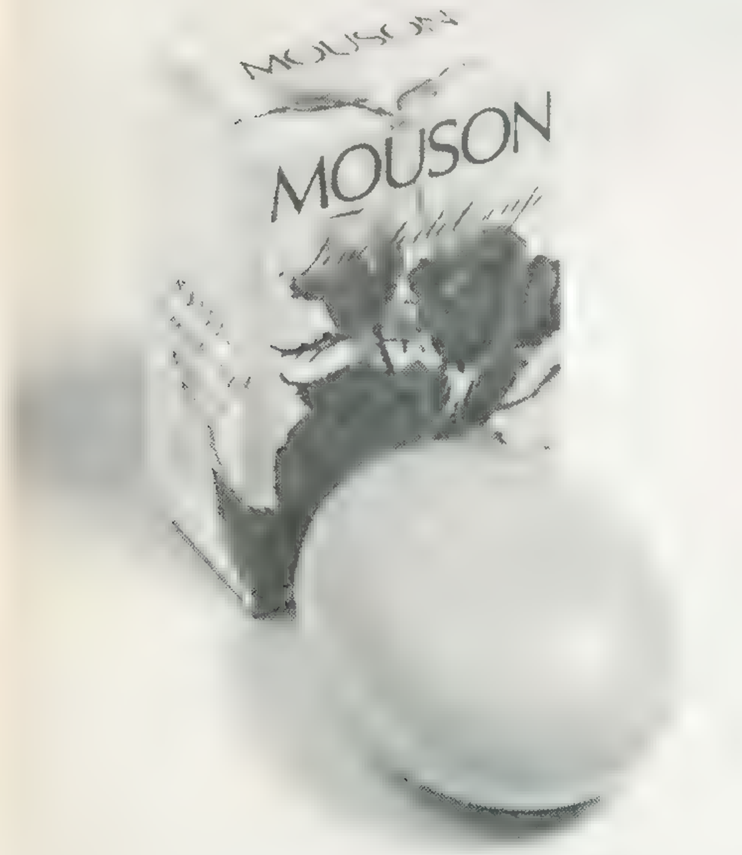
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Fashion Q & A

Clothes plan for a new job...the shoes to wear with daytime pants

Q **After many years at home, I'm going to work in an executive position at a publishing house in New York. I'll need to get a new wardrobe together. Where can I get help?**

A In New York, Brigitte Nioche, a former model and dress designer, runs a service called Total Image Plus that offers women advice on wardrobe planning. She'll help you select the clothes that best suit your life style, showing you how to work with what you already own as well as suggesting new pieces for you to buy. Brigitte also offers pointers on shopping, grooming, makeup, and she suggests clothes that will show off your figure to its best advantage. Total Image Plus is located at One Sherman Square in Manhattan.

Another good fashion consulting service in New York is New Image, run by former fashion editor Emily Cho. It is located at 663 Fifth Avenue.

Many department stores across the country provide similar services. Check with your local department store's Shoppers' Service division.

Q **What kind of shoes look best this season with daytime pants?**

A The pump. It's this year's all-purpose, go-everywhere shoe and it looks wonderful with skirts or pants, day or night. For added dash in the daytime, wear your pumps with textured stockings. A little bit of a thin-ribbed sock or a colored houndstooth-patterned stocking is a wondérful surprise seen peeping out between pants and pumps.

Q **Can I wear a simple white satin blouse in the daytime?**

A Satin has changed—in weight, in the ways it's being used—since the days when it was considered strictly an evening fabric. This season, a lightweight, light-colored satin blouse with simple lines—no bows or frills—would be a fine thing to wear with a tailored tweed or suede suit. It softens the look, makes for a wonderful mix of textures. A satin blouse can carry you straight into the evening as well. Just take off your jacket, change your belt, maybe add a string of pearls—and you're ready for a city dinner or simple at-home party.

EDITOR'S NOTE: *If you have a question about fashion and would like to have a professional answer, send your request to Vogue, Fashion Q/A Department, 350 Madison Avenue, New York NY 10017.*



Stix suit shapes: Kasper for J.L. Sport plum velvet jacket, 150.00. Ivory satin tie blouse, 98.00. Plum wool serge pleated skirt, 126.00. Kasper for Joan Leslie with the new, shorter double-breasted coat, challis tie blouse, black skirt, 6-14, 380.00.

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Espresso is the essence of sophisticated sex this Fall. Tailored elegance never looked more tantalizing than it does in this two-piece wool gabardine suit with timeless lines at $180. With Espresso's own Jacquard print blouse. $44. The sleek two-piece cashmere-blend sweater dress is only $78. It can be transformed from siren to sportswear with the addition of a Navy Loopy Knit Blazer (not shown), that's a steal at $56. The dramatically colorful suede shoes from Italy were created by Egon Martinovsky for Margo's.

Espresso is on the rise this Fall.

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Travel Now



Hottest ticket in Washington, DC: "Living Planet," the new film at the National Air and Space Museum, shown on a screen five stories high. "Living Planet" is a senses-boggling around-the-world air-voyage that lasts a half hour. Among the wonders that viewers experience: sweeping shots of African plains, fly-by closeups of blue icebergs, majestic waterfalls, the Acropolis, the Taj Mahal, the volcanic Greek Island of Santorini. Visual effects are so powerful, sometimes you almost feel vertigo. Case in point: the sequence, above, photographed by a camera mounted on the tail of an L-1011 jet. Audio effects are equally impressive thanks to a big-speaker stereo system. P.S.: Queue up for your ticket to "Living Planet" the moment you enter the Museum. The bargain airfare for this ultimate travel experience: 50¢ for adults, 25¢ for children.

AUTUMN ART-STOP *Unbeatable sightsee: classic New England fall foliage and classic French Impressionist art. The place to find both: the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. Nestled in the Berkshire Hills, the polished white-marble Clark Museum has some thirty Renoirs, seven Monets, plus works by Degas, Sisley, Pissarro, Morisot, Cassatt. There's also an impressive collection of nineteenth-century American paintings, plus antique silver and porcelain. Open Tuesdays through Sundays, 10:00 A.M. to 5:00 P.M. Admission is free.*

ISLE OF MAN UPDATE: *For the latest information on traveling Britain's Isle of Man—celebrating its one-thousandth birthday this year—contact: Isle of Man Information Centre, 15 Albemarle Street, London W1X 4QL, England.*

Singular bargain: Eastern Airlines' "Unlimited Mileage Fare," recently available only to couples, can now be purchased by solo travelers. Better news: now through December 14, this magic ticket to one hundred cities, thirteen countries (good for seven to twenty-one days) is sale priced: $299 for each of two persons; $399 for loners. Information: page 547.

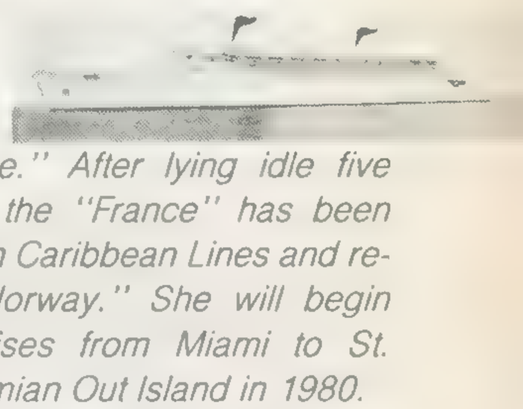
HOLIDAY HIGHS

For opera and ballet lovers, two merry Christmas/New Year's tours. One trip—December 20-January 4—spends two weeks seeing the best opera and ballet in London, Munich, Vienna—including the gala New Year's Eve *Die Fledermaus* at the Volksoper. $2800 covers airfare from New York, grand hotels, all performances, breakfasts, several holiday feasts. . . . A shorter (nine-day) opera jaunt—December 27-January 5—heads for holiday-happy Barcelona and Paris. In Paris, the staying's at the luxe Grand Hotel, steps away from the Paris Opera (its opulent Foyer pictured *right*). Price: $1800. Contact Dailey-Thorp Travel, 654 Madison Avenue, NYC 10021.



The S.S. "France" comes back!... today's ultimate air trip

Cruise flash!



The happiest travel news of the year: the return of the legendary S.S. "France." After lying idle five years at Le Havre, the "France" has been bought by Norwegian Caribbean Lines and renamed the S.S. "Norway." She will begin making weekly cruises from Miami to St. Thomas and a Bahamian Out Island in 1980.

Some $40 million is being spent on this grand dame—the largest passenger ship in the world: enclosed decks are being opened to Caribbean sunshine; decorator Angelo Donghia has been commissioned to redesign public rooms and rev up cabins.

With masses of pools, restaurants, bars, discos, not to mention gym, sauna, squash and racquetball courts, passengers may never want to leave all the on-board fun for shore excursions!

The S.S. "Norway" will carry 2000 passengers—just as she did when she was the "France." Only differences: the "Norway" will be a one-class ship and, instead of saying "à votre santé," you now say "skaal!"



Meanwhile, that other great lady of the ocean, Cunard's "QE2," celebrates her tenth year at sea with a best-ever round-the-world cruise. Setting out from New York on January 17, 1980, this eighty-day, twenty-seven-port world-circler will transit—for the first time—both the Suez and Panama Canals, visit Egypt and Israel. Passengers will also have the chance to tour the People's Republic of China and the Soviet Union. Prices for eighty days at sea range from $9950 (sharing an inside double cabin) to $185,000 for an ultra-luxe apartment suite. Shorter cruise segments, air/sea packages are also available. See page 547. —RICHARD ALLEMAN

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UNITED AIRLINES

Safari in Kenya: vacation with excitement guaranteed

An editor roams the animal parks, tells why Africa's still an adventure

BY LORRAINE DAVIS



Baboons are the Kenyan clowns, begging at the roadside (or rifling your room)

I'm not an outdoors person. My only animal pal is a big-eyed house cat. When I travel, I head for art museums and ancient ruins—but my unexpected trip to Kenya was the most exciting thing that ever happened to me. The allure of Kenya is not hard to define: it's the totally exotic combined with the possibly (but not probably) lethal, diversion entwined with a whiff of danger.

Almost everything encountered in Kenya is new, strange, arresting. The people, houses, animals, plants, flowers, trees, birds, highways, sunsets—all are different; even the plain old dirt is different: bright red. I'd go back just to concentrate on the brilliant birds. It would take another trip to study the dramatic trees. And people-watching is unparalleled in Kenya, where a talent for self-ornament abounds and tatters are worn like lace. But this trip focused on the animals—and I loved them.

Much has been written about the decimation of the animals in East Africa, with stark photographs of bleaching elephant bones. But, to us, the game that remains seemed plentiful, at times overwhelming. I was deeply stirred by my first sight of zebras ranging over the prairie. Giraffes feeding off trees on the horizon look like dinosaurs at large. Traveling in Kenya takes you not just into another century but into another millennium. You see the earth as Adam saw it; and there seems to be growing evidence—according to the Leakeys' archaeological research on the north shore of Lake Turkana—that he saw it right there.

My trip began with an invitation from the Kenya Tourist Office to accompany seventeen other journalists on two weeks of safari. British Airways flew us to London overnight; after an afternoon's rest at a hotel near Heathrow Airport, we boarded a Kenya Airways flight for Nairobi. The plane was comfortable, food luxurious, service efficient. Anticipation was the kicker. Africa coming up.

Arriving on a sunny morning, I was reassured by the ordinariness of the airport and our bus to town. The Nairobi Hilton is Hilton indeed, with everything you would find in a first-rate hotel anywhere in the world. It provided our base of creature comforts and familiar luxuries in its circular tower (halls are rings, views unbeatable): restaurants and bars, swimming pool, shops, services. Nairobi is a city of 600,000, much of it new and very modern but with a frontier air; sophisticated Europeans and primitive tribesmen wait together at the traffic lights.

The Hilton has an excellent system for storing luggage; you need take only those things useful for your safari—in this case a four-day drive to the south—can leave your dinner dresses and dancing shoes in the hotel's care. In the bush, you'll want comfortable clothes that protect you from sun and dust, do not attract insects. This is the reason for the classic safari suit of sand or olive-drab cotton, with ample pockets for lip balm, sunglasses, assorted photographic gear. I bought mine in a Manhattan workclothes store, but you can buy a bush wardrobe quickly for about the same price in Nairobi.

Life in the game lodges is completely informal; but the red dust of Africa seeps into *everything*, so a fresh shirt at dinner time is a great reviver (my roommate—a fashion editor—brought *fourteen* cotton shirts and never regretted her decision). A layered dressing system that starts with a cotton T-shirt—buy some at the parks and lodges—and builds up with an overshirt and safari jacket or vest works well, since you can peel down as the day warms, bundle up again as evening cools. A cotton hat keeps sun and wind off your hair and face.

Kenya's early fall climate resembles Colorado's: high and dry, with brilliant sunshine by day, a sharp drop in temperature at night. Though we crossed and recrossed the equator, only one day could be described as hot and several nights were distinctly cold. Sweaters were a comfort, warm nightgowns a necessity. Rains come to Kenya in the spring; we encountered very little.

You will want binoculars for watching animals in Kenya. Photographing the beasts can be almost too easy an obsession, but if you intend to shoot, come heavily prepared. A telephoto lens is a necessity; film can be bought

(Continued on page 402)

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KENYA

(Continued from page 400)

in Nairobi and at some of the lodges, but it is expensive. Dust and jostling in the minibuses, which leave the road (often a dirt one) to ramble across the prairie during game runs, can be hard on cameras. To stave off the awful frustration of missing the once-in-a-trip shot (of, say, a leopard on a tree stump), take ample supplies of film, a spare camera, a small screwdriver, lens tissues. I left the tape recorder at home to cut weight, regretted doing so when I heard the bird songs and native work chants.

Minibuses have push-up roofs for easy stand-up photography; in mine, good luck brought me two congenial companions and an excellent driver. Our tours were arranged by General Tours & Safaris Ltd. in Nairobi; your travel agent can plan a trip using safari packages like the ones offered by the Hilton (including their Salt Lick and Taita Hills Lodges) and by Mount Kenya Safari Club, or thoroughly individualized trips are possible. But grouping lowers the cost—and who wants to be all alone when there are wild animals quarreling outside the tent? The choice of guide seems crucial. David, who drove most of my trip, was exceptionally pleasant, a careful driver, and an outstanding game spotter.

We set out on Sunday morning along a fine highway through a flat brushy land with a few lines of trees, rocky, sandy soil . . . poultry farms . . . bushes called "whistling thorns" . . . "yellow fever trees"—it never became clear to me whether the name came from the yellow bark or the shelter their flat-topped shape was said to offer disease-stricken natives. In just minutes, there they were: Grant's gazelles roaming among umbrella-shaped acacia trees dotted with weaver-bird nests. We were really in Africa!



Outdoor bar at Samburu Lodge overlooks broad Uaso Nyiro River, an excellent spot to view water's crocodile residents

Our first goal was the lodge at Amboseli National Park, a game preserve with a view of Mount Kilimanjaro, at almost twenty-thousand feet Africa's tallest peak. (Alas, clouds shrouded its tip when we were near; we saw the peak only as a distant apparition, like a cloud-shrouded Fuji in a Japanese print, later, from the lodge at Taita Hills.) Rustic cottages for two recalled mountain cabins of my girlhood, but here the wildlife was colobus monkeys and maribou storks.

We learned some game-lodge etiquette: drink and brush teeth with boiled water from a carafe; stay indoors at night; don't leave the car or stray away into the bush by day. A "game run" means a drive into the countryside early in the morning or in late afternoon—feeding times when animals are most in evidence. Sights on our first run: ostriches, Grant's gazelles, vultures in a tree, Thompson's gazelles, zebras, wildebeests.

Meals in the game parks are served in the main lodges, and food in Kenya is good. The English heritage is evident when you read the menu; but, as the dishes arrive, you discover the local twists: much fruit, especially in the flavorful meat dishes, Indian curries subtly spiced, the local fish deliciously prepared. Breakfast is an ample buffet. I loved the Kenyan bacon and sausage. Because each lodge raises its own vegetables, they are always super fresh, as is the bread—baked right there, wherever you are. The Kenyan coffee was superb. Standardization and packaging have not reached the East African food industry, thank heaven.

Our morning game run showed us two lionesses and five cubs cavorting in nearly touchable distance on the savannah. Leaving the park, David spotted a leopard on a tree stump, and another nearby. Just time for one photograph before these rare beauties disappeared. On Tuesday, we headed toward Tsavo National Park, to eat our excellent lunch at Kilaguni Lodge. A drive through wilderness with giant candelabrum cacti and odd baobab trees and into a thick forest brought us to Mzima Springs, a lake where among wild date and raffia palms we saw our first elephants—a herd thundering down the bank to drink—and coy hippos cavorting in the water.

I was fascinated by the Shaimu lava flow. Kenya's mountains are volcanic; and this broad band of crumbled black lava spreading over breast-shaped humps seemed to me other-planetary, a barren asphaltic swathe among green hills that held klipspringers, rock hydraxes, kudu, tiny rabbit-sized antelope called dik-dik, and—in the lake—a nine-foot crocodile.

It was in this area that we saw our first turreted termite hills, the red earth piled up into fantastic towers (some twelve feet high), with mongeese slipping about among them.

Our afternoon game drive, with a single file of dust-reddened elephants silhouetted against the sky, took us toward our next destination: two lodges that are part of the Hilton chain: Taita Hills and Salt Lick. The Salt Lick Lodge, managed by a charming gentleman named Brian Burrows, was built near the site of the Battle of Bundu, in which German Colonel Paul von Lettow-Vorbeck stood against Allied power in World War I. Both Salt Lick Lodge and Taita Hills emulate the original fort constructed of sandbags. The walls of each lodge, made of piled bags of concrete and ribbed like a log cabin's, have a comforting solidity.

The guests rooms at Salt Lick, round and thatch-roofed like tribal huts, are built on concrete stilts a story aboveground to keep them out of reach by wild animals. An electrical alarm system alerts you when the spear-carrying guards called *askari* spot ani-

(Continued on page 404)

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KENYA

(Continued from page 402)

mals at the waterhole (salt lick) during the night; you simply turn on the buzzer system, unless you prefer an uninterrupted sleep.

A herd of twenty-three elephants drank at the Salt Lick pond between the meat and fish courses of our dinner, a splendid affair served in the Lodge's vast dining room. Beforehand,



White rhino forages in Meru Mulika; his horn is called an aphrodisiac

we were entertained by the Taita Hills troupe of male native dancers and played with a baby zebra that had "adopted" the assistant manager, John Bundy.

Next morning, over the breakfast buffet, the native waiter taught me the proper response to his Swahili greeting. Most Kenyans of all races speak English and each native tribe has its own language, but Swahili is a kind of African lingua franca. "*Jambo*" in greeting will always bring a warm smile.

Setting out next morning, after two days of game-spotting in Tsavo National Park—broken by a lavish tented lunch provided by our Hilton friends at Lake Jiba and a talk by Game Warden William Franklin Woodley about the Park's ecology—we drove on through tall grass dotted with round green bushes. On these flatlands, we saw oryx (with tall slender horns reminiscent of the unicorn's), impala, and—slithering along the road—a poisonous puff-adder spotted by David, our Ekuyu driver, and three cheetah frisking in the grass.

On we went past ruby mines, sisal plantations, log beehives in trees. In an area of green leafy trees that could have been Connecticut, a Sikh Buddhist temple in onion-domed Eastern style enlivened a town called Makindu, where the Metric Bar and Restaurant had a Coca-Cola sign. Akamba tribesmen stood along the road hawking fruit, holding up a papaya or even a brilliant rooster.

After lunch at Hunter's Lodge, as our car approached Nairobi, we could see the stout fence built around the city—not to keep anyone in but to keep the wild animals out! We were driving on Uhuru Highway—Freedom Road—celebrating the independence gained in 1963 of this former British colony.

Back in home base, the Nairobi Hilton, we met with the Minister of Tourism and Wildlife, the Honorable M.J. Ogutu, M.P., who talked with us about Kenya's stable economic and political life. Though the government established by the great revolutionary leader who was known as Mzee Jomo Kenyatta (he died the week after our trip ended) and now headed by the Honorable Daniel Arap Moi is a one-party system, Mr. Ogutu described it as democratic. He pointed out that it is because Kenya is calm that newspaper correspondents file their stories from Nairobi—a circumstance that often leads people to think that the strife is *in* Kenya when, in fact, it may be thousands of miles away.

Hunting and all trade in hunting trophies were totally banned in Kenya by 1978, sacrificing a lively business in ivory and other trophies to save the animals. This action was taken before any species had been lost, and now none is on the danger list and all are increasing. A five-year program of photographic monitoring is keeping track of the game. Today, you won't see zebra-skin rugs; and the "elephánt hair" bracelets that hawkers offer on the street usually turn out to be made of nylon fishing line.

Kenya has some beautiful minerals, especially malachite and tiger's eye; and there is sometimes handsome amber jewelry. The wood and stone carvings, however, are rather banal; you must search for a bit of originality. Tribal beadwork can be interesting; my most successful purchase was a shoulderbag with Masai beading on it; and the baskets are superb. In Nairobi, we shopped at the East Africa Wildlife Society and at a crafts shop where appliqué wall hangings made by children were especially charming.

Kenyatta emphasized the preservation of the tribal cultures. At a park in Nairobi called Bomas of Kenya, seventeen tribes are represented by model villages. Inside a wooden theater-in-the-round, dancers performed an afternoon-long program based on the various tribal dances wearing the incredible variety of dress. Some of these dances were rather hypnotically repetitious, but I never tired of their sartorial variety. Exploring the "vil-

(Continued on page 406)



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KENYA

(Continued from page 404)

lages" with members of each tribe demonstrating their handicrafts in the foreyards (except for the Masai who are too proud to appear in this way and are hence impersonated by members of a neighboring tribe) was advantageous because the actual tribal villages are *not* open to tourists; in fact, the native people do not even wish to be photographed and often are resentful of any intrusion into their living spaces.

The morning after a festive dinner hosted by the Ministry of Tourism and Wildlife, we set out on our flying safari over the Masai Mara National Park. Arriving at the Africair field, we found the dirt strip being smoothed with hand brooms. Our two planes were eight-seater Cessna 402s. Since I love to fly, my excitement reached its zenith as we took off, with an attractive young blond-mustachioed pilot who looked teenage but claimed to be adult, and winged away to watch the animal migrations. We were headed for Keekorok Lodge in the Masai Mara, 120 miles south of the equator and 172 miles west of Nairobi. As we flew over vast herds of zebra, wildebeest, and buffalo—thousands and thousands of animals trudging northward like mighty armies on the move—our pilot tipped the plane from side to side to afford a clear view of the beasts just below us—a rather athletic maneuver that upset some souls in the other plane but left my seatmates cheering.

"A herd of elephants drank while we dined"

I thought it absolutely glamorous and romantic to deplane on an airstrip defined only by long grass that had been mowed and a lonely windsock flapping on a pole, miles and miles from any sign of habitation or even wildlife. We stood there, hair blowing, in the brilliant sunshine, until a puff of dust on the horizon signaled the arrival of vans that would take us to Nakuru Aero Club for refreshment. The "Club" proved to be a grey concrete-block bungalow with a red corrugated-iron roof, its gables painted several shades of blue and green in the local style. Our pilot slipped behind the bar, where prices were posted and the honor system in force, to serve our group.

Heading north again, on a two-hundred-mile flight to Marsabit, we flew low over the rapidly changing landscape of the Rift Valley, the volcanic Ndoto Mountains, across a bleak and sandy plane, to land near wooded mountains. Our new drivers were Somalis, wearing the patterned pillbox hats of their tribe. Passing the Lake Paradise Campsite, in a highland wooded with ficus trees, we read a sign announcing: "No footing into the forest, vehicles only." Such interesting English usages abound in Kenya; we loved signs that said "Moonlight to Safari Hotel" and "Slow

(Continued on page 410)

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REGIS *HAIRSTYLISTS*

KENYA

(Continued from page 406)

down—rumbles ahead."

Rumbling into Marsabit Lodge, we set out immediately for a sunset game run along twisting mountain roads in the forest. Vans had been miscalculated, so three of the men in our party rode in the back of an old flatbed truck. Ficus, jacaranda, and persimmon trees seemed to clutch us as we wound through the gloom.

Rounding a blind corner, we found the truck and the one van ahead of ours stopped short and menaced by a group of very angry male elephants, trumpeting and flapping their enormous ears. We asked our driver whether he could pass the vehicles ahead. "That," he said succinctly, "would be dangerous—*hatari*." Another Swahili lesson! After an endless wait (that lasted at least four minutes), the truck driver—who had precipitated the whole problem by gunning his motor at the bulls—finally edged on down the track and the rest of us followed with a rush of relief.

Next morning, as we rattled on past the markets of the Boran and Rendille tribesmen, who glowered at our cameras, our driver offered reassurance: "These tribes don't eat people anymore," he said, "they're Roman Catholics now."

Now we left the van and, climbing down a rocky slope on foot (not a cinch when you're burdened with camera gear), we watched tribespeople drawing water at "The Singing Well." A spring forms a fresh-water pool in a ravine; on the top of the ridge, a mud trough has been built for the humped cattle. Men and women bail the water out of the spring in leather buckets and pass it from hand to hand up the slope to the trough, keeping up a steady rhythm as they work by singing a song that sounded uncannily like the one we know as "Song of the Volga Boatmen." They explained that they were singing of their cattle and that each family had its own day, in turn, to use the well. Clothes, brilliantly colored, were washed and spread to dry in the ravine as part of this family watering day.



At the "Singing Well," tribal bucket brigade hoists water to a musical chant

Back in our feisty little plane, we took off to the far north and Lake Turkana, formerly known as Lake Rudolph.

Now we were two and one-half degrees *above* the equator and less than a thousand feet above sea level; for the first time, I actually felt hot. The sun was blazing as we boarded a boat to cross to the Lake Turkana Angling Club. Manager Arthur Scott explained that the club had been built in 1968 by local people, farmers who wanted weekend fishing. Now expanded, the club offers rooms and food, and a new VIP house will be air-conditioned. Ornithological tours stop here, but most people come for the surf casting, especially for Nile perch, which at sixty to seventy pounds can be good fighters (the record is 253 pounds)—a fifty-inch fish weighing 110 pounds was pulled in while we watched. And natives rowing the lake in a long canoe-like boat looked like an old Roman frieze. On this deep lake, 196 miles long, with its northern shore in Sudan and Ethiopia, the daytime temperature averages 90 degrees and there is little rainfall; it's safe to swim in front of the lodge, since crocodiles don't like moving water.



Kenyan elephants can be red or pink (no purple) from rolling in the burnt-sienna mud

From Turkana's shores, we flew south again to the town of Nanyuki, exactly at the equator and at about six thousand feet. Nearby, on the slope of the mountain, we checked into the Mount Kenya Safari Club, which now is celebrating its twentieth anniversary.

Originally, the estate of a coffee farmer named Prudhomme who married an American woman before World War II, the house was sold to Block Hotels (who own several of the lodges we stayed in) and expanded to include eighteen guests rooms. In 1959, an American oilman named Ray Ryan and movie star William Holden joined forces with a Swiss businessman to buy the lodge and made it a club. There are now 130 beds, including twelve cottages and eight large suites. The conference hall has been the site of international meetings, and a number of motion pictures were made in the studio on the grounds, several of them starring Bill Holden, who retains his own membership in the club though no longer is a major owner.

A luxurious hundred fenced acres, with a good bit of Beverly Hills in its ambience, Safari Club is more formal than the game-park lodges. Here, I needed pretty skirts for evening. The Club offers swimming-pool life, handsome restaurant and bar, beautiful little shops, and—in our cottage for four where room service was quick and comforting—the only sunken bathtub I encountered on the

(Continued on page 414)

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KENYA

(Continued from page 410)

trip, a sybaritic detail that lost a little when I had to bathe by flashlight (be sure to pack one). Every lodge has its own electric system, but even the grand Safari Club is not immune to quirky breakdowns. Power was quickly restored, however, in time for dining, dancing, and cushioned relaxation.

We reveled in two nights of this luxe, which believe it or not is not wildly expensive, with the Club—under the chairmanship of a debonaire American, Edward Moss—ranking tenth as hotel prices go in Kenya.

Mount Kenya itself, the wild, mist-shrouded backdrop to Safari Club's landscaped grounds—said to be the home of Kuyuku gods whose nine daughters bore the earliest members of the tribe—can be climbed from the club on foot or horseback; you go with a guide, driving to 11,000 feet and walking an hour to Mount Kenya National Park.

Leaving Nanyuki, we passed coffee and tea plantations, fields of wheat and grazing sheep, scraggly pines and groves of cacti as big as oaks, in the foothills. Tribespeople, almost all women, along the roadside carried huge loads of pipe, wood, or thatch strapped on their backs. My heart would go out to a woman toiling along the road, bent nearly double by a load triple her size; then, as our van drew abreast, she would turn toward the car, smiling and waving, apparently untroubled by her burden, more at ease than we.

"On Mount Kenya's slope: luxe living in the bush"

As we sped northeastward, toward Meru Mulika Game Lodge, in Meru National Park, David, our original driver now back at the wheel, made one of his spectacular "spots." He saw two ostriches, many yards away, slowly approaching each other; and, realizing that one was female, one male, he stopped the van, told us to take up field glasses and watch. The approach was lengthy and deliberate; at last, the birds confronted one another. Grandly, the male spread his great plumed wings and, bowing low, rocked from side to side, sweeping his magnificent feathers in dramatic arcs. Distance and tall grass hid the female's exact response, but it was clear that his courting dance was a success.

At Meru, the Park that sheltered Elsa, lioness heroine of Joy Adamson's book *Born Free*, a cheeky crow stole our toast right off the plate in the open-sided dining room; and when the breakfast line had thinned out, a whole flock of smaller birds flew in to raid the buffet. On our game run, we saw the remains of an impala that had been killed by cheetahs—your understanding of the "food chain" becomes very direct in Africa.

It was on that same game run that we suddenly saw our friends in the van ahead descending *into* the field: unheard of! In minutes, we had joined them in pat-on-the-rump

(Continued on page 416)

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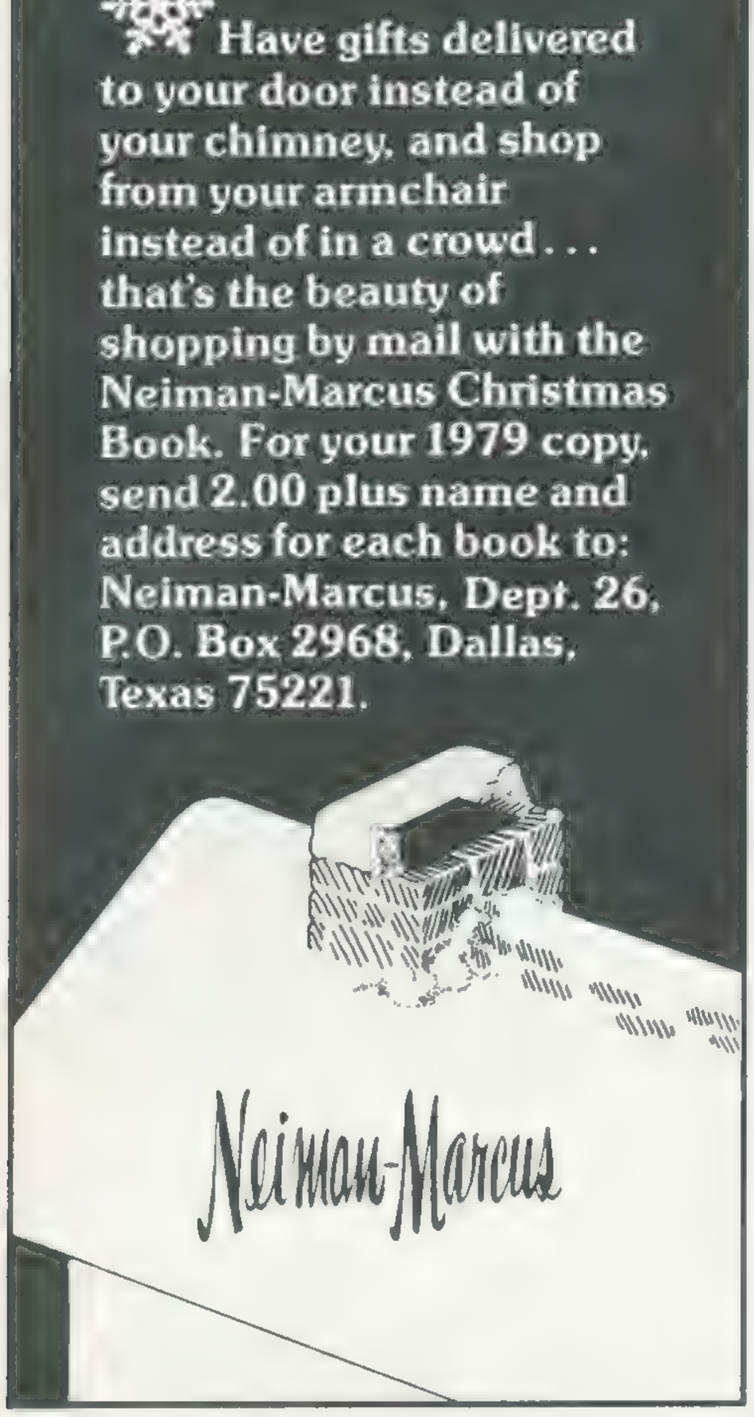
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KENYA

(Continued from page 414)

proximity with a small herd of "white (brown Indian) rhinoceroses. Two native game wardens have been assigned to these five, the remnants of a fifteen-beast herd; and now the rhinos are so used to the men that they are almost tame. I heard myself exclaim, telephoto-lensed camera at the eye, "I can't get this shot—I'm too *close*!"

From Meru, we pressed onward to the north to Samburu Game Reserve. At Samburu, my "roomie" and I stayed in the tent camp. Guest rooms in most of the lodges were in detached cottages or "row houses," and marching down the paths to our rooms after dinner could seem daring, even after we realized that there were guards armed with spears patroling all night (or maybe *because* the guards had been deemed necessary). This time, we felt truly intrepid as we zipped ourselves into our nylon tent, but we were hardly roughing it. The tent was set on a concrete slab with a complete concrete-walled bathroom (shower) in back, a permanent thatched roof on stilts above the top, and, inside, lights and a telephone.

The Lodge was on the bank of the broad brown Uaso Nyiro River; and, as we relaxed over a pint of the local Tusker beer in an attractive outdoor bar overhanging the water, we saw the staff deposit a load of meat scraps on the bank. Immediately, a fourteen-foot crocodile slithered up the bank and enjoyed his dinner, crunching huge beef bones like pretzel sticks. He was far and away the most vicious-looking creature we saw in Africa.

Next morning, we set out for Aberdare National Park, our last, arriving promptly for lunch at the Outspan Hotel, a terribly British establishment with jacaranda and eucalyptus trees in the garden and photographs of the royal family on the walls. Here, we left our larger luggage, carrying only small totes in the compact bus that would take us to Treetops for the night.

Treetops immodestly calls itself the best-known hotel in the world. Fame came when King George VI died and Elizabeth II received the news that made her Queen while relaxing there. In truth, the original Treetops has burned to the ground, and another building has been raised on the opposite side of the animals' watering hole. We were driven up the steep mountain road in the bus, then debarked in dripping rain (our only wet day) to climb the last hundred yards or so through woods dotted with "blinds" for us to run into should an animal charge. The manager, with a strong sense of theater, led this march.

The building itself is something of a stage set as well, built on stilts made of tree trunks, with branches slanting up through the halls (sometimes wrapped with sheepskin to protect one's head from bumps). Varnished wood prevails, and the whole structure is exceedingly narrow. We were instructed to keep windows closed and locked, lest baboons climb in and rip up our belongings.



Fenced green lawns and luxurious quarters at the Mount Kenya Safari Club, site of African movies now on late-night television



Vogue's managing editor crosses the equator near Nanyuki; weather, cool

Dinner at Treetops was served at long tables, with the benches on one side flat against the wall. Since waiters could move only down the center of this railroad-car-shaped room, rolling trolleys down the centers of the tables carried plates and food back and forth to the diners. This novel service did add to the spirit of the meal.

Dinner was preceded by tea time on the roof and was followed by drinks in the bar. From both places and from our balconied room, we had a superb view of the watering hole, floodlit at night, where water buffalo and waterbuck locked horns in battle and warthogs scampered. The rain had cut the animal numbers, but it added a sinister sheen to the interaction of those who arrived.

The sun returned as we headed back toward Nairobi, stopping only to admire the white water at Chania Falls near Thika. Then back to the Hilton, where my roommate recorded that I threw myself on the bed and shouted: "I'm stunned."

Next day, we said "*Kwaheri*" ("Goodbye") to Kevin B. Murphy, Hilton's divisional sales director in East Africa, and to all the other kind people who had cosseted us there, learning, as we left for the two-night flight that would return us to New York, a useful Swahili phrase: "*Lala salama*"—"Sleep peacefully." I did. ▽

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Deep breathing: a most relaxing way to improve your health

For maximum energy and vigor, learn to breathe completely, correctly

BY BARBARA LANG STERN

Deep breathing has become almost as popular as jogging with health-conscious Americans. Today, almost every exercise system or relaxation technique includes some type of breathing. Do we really need to *learn* to breathe—or is it just something that "comes naturally"? There is growing medical evidence that you *can* make your body more vigorous and your mind more composed by learning to take in extra oxygen through complete breathing.

Since oxygen is essential for each cell to function, if you are a shallow, skimpy breather, you're apt to limit the energy, performance, and repair capabilities of all your body's tissues, organs, and systems. Your breathing is regulated mainly by the respiratory center in the medulla portion of your brain; it responds to changes in the blood's carbon dioxide and acidity levels and provides basic chemical stimuli for breathing. But you may not be inhaling fully or exhaling completely. Inhaling shallow little sips of air may cause you to feel both breathless and anxious. If you work at breathing with only a small part of your lung capacity, you'll see your muscles are apt to become tense and you'll generally have to breathe quite rapidly in order to get enough oxygen into your blood. Finally, if you never take deep breaths that expand the entire lungs, you may lose some of their peripheral function.

The benefits of complete breathing are many: "When breathing becomes deeper and slower, the heart does not have to beat so fast," writes Gay Gaer Luce in *Your Second Life* (Delacorte Press/Seymour Lawrence). "Heart rate may drop from seventy-two beats a minute to fifty or forty. The heart is no longer having to work so hard . . . the blood pressure drops, the body relaxes and the nervous system becomes calm."

As breathing releases tension and energy from your muscles and nervous system, it also may free emotions and feelings of various sorts. "Our bodies store all the history of our experience, and so we may experience memories and stored feelings as we make contact with our muscles," writes Luce.

How do you learn deep breathing? Sit comfortably erect with both feet on the floor—wearing loose clothing, of course—and take a few long, relatively slow, deep breaths. Make sure to exhale fully before you inhale. Start with just a few breaths. If you begin to feel dizzy, stop. You're probably hyperventilating; that means you're exhaling too much carbon dioxide from your blood.

"Lack of carbon dioxide makes the blood vessels in parts of your brain constrict, allowing insufficient blood to flow to certain cells, and that's what makes you feel dizzy or faint," explains Bry Benjamin, M.D., assistant attending clinical professor of medicine at The New York Hospital-Cornell Medical Center. "However, with practice, your body begins to compensate automatically for your deeper breathing by setting a slower rate."

Luce recommends "deep abdominal breathing," in which you try "to draw air way down into your lower abdomen. . . . Your chest will only move at the very end of the breath. This means that your lungs extend fully and fill completely with air." This form of deep breathing corresponds structurally to the way most of us breathe naturally.

In contrast is the two-thousand-year-old Taoist "reverse breathing" technique taught to more advanced students of Tai Chi.

"In Taoist reverse breathing, when we inhale, the abdomen contracts, or moves in," says Don Ahn, Korean-born Tai Chi Master whose school, the Ahn Tai Chi Studio, is located in SoHo in New York City. "One of the first advantages with this breathing is that your whole torso starts moving. You can see this if you try the following experiment. First, inhale normally but fairly deeply. Now try to inhale further by expanding your stomach. Your chest stays basically the same size. If you want to expand the lungs to their maximum, you have to let the abdomen pull in. As that happens, you not only see the chest expanding, but you can see that you are moving your entire spine and exercising each vertebra along its length. The internal energy moves up to the neck and head.

"When you're actually doing reverse breathing, the inhale is one relaxed but active movement. You then let out your breath in a totally inactive, relaxed exhale, which should last only half as long as the inhale but still expel all the air.

"Among the many things that Taoist reverse breathing does," observes Ahn, "is to help stretch and straighten the spine. It also unblocks muscle tension and releases strong, locked-in emotions. These are not things you want to do suddenly, without understanding or supervision," Ahn warns. "I think people trying reverse breathing on their own should limit themselves to about five minutes. The emotional as well as physical results can be hard to handle."

In supporting the concept that muscular and emotional tension are intimately connected, Eastern theory and Western psychology meet in total agreement. ▽

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Downtown Store

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Thursday, August 30
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Silver Palm Room
Penn Square

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Chicago, Illinois

"Designer Collections '79"
Tuesday, August 21
Cocktail Hour 5:30 P.M.
Water Tower Place on 6

DAYTON'S
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Present a Fall Fashion Show and
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The Auxiliary to the Medical Society of the County of Monroe for the benefit of The Health Career Scholarships
Tuesday, September 11
Bloody Mary Boutique, 10:15 A.M.
Brunch, 11:15 A.M.
The Americana Rochester

FROST BROS.
San Antonio, Texas

"New York Salute" with Albert Nipon
For the Benefit of The Southwest
Foundation Forum
Tuesday, September 18, 11:30 A.M.
Madero Ballroom,
La Mansion del Norte

HARZFELDS
Kansas City, Missouri

Re-opening Celebration of Harzfelds Plaza in association with The Greater Kansas City Council on the Arts
Sunday, October 21, 6:00 P.M.
Harzfelds Plaza

HIGBEE'S
Cleveland, Ohio

"Collage—An International Fashion Experience"
For the benefit of The Council of Jewish Women
Wednesday, September 12
Luncheon and Show, 12:30 P.M.
Cocktails and Show, 6:00 P.M.
Higbee's, Public Square

HUDSON'S
Detroit, Michigan

"The Hudson's Vogue Show"
Friday, September 7, 7:00 P.M.
Michigan Inn

KAUFMANN'S
Pittsburgh, Pennsylvania

Thirtieth Anniversary
Fashionlogue "City Overtures"
For the benefit of
The Opera Workshop, Inc.
Wednesday, September 12,
12:00 noon
The Pittsburgh Hilton Ballroom

LIBERTY HOUSE/HAWAII
Honolulu, Hawaii

Charity Cocktail Party and
Fashion Show To Preview
The California Festival
Saturday, September 8, 7:00 P.M.
Ala Moana Store

The California Festival Fashion Show
Monday, September 10, 11:00 A.M.
Ala Moana Store

I. MAGNIN
Seattle, Washington

"Divas and Diamonds"
Fifteenth Anniversary Show to benefit
The Seattle Opera Guild
Thursday, September 6
Luncheon, 12:00 noon
The Olympic Hotel

NAN DUSKIN
Philadelphia, Pennsylvania

"The Vogue Fashion Show"
For the benefit of The
Graduate Hospital
Thursday, September 6
Rain date—Friday, September 7,
7:00 P.M.
Rittenhouse Square Park

O'NEIL'S
Akron, Ohio

Fashion Show
For the benefit of the Akron Bar
Association Scholarship
Saturday, October 13, 8:00 P.M.
O'Neil's Showplace on Five

SAKOWITZ
Houston, Texas

Sakowitz and Vogue Present
"The New York Collections"
Wednesday, August 29,
11:00 A.M. and 3:00 P.M.
Sakowitz Post Oak Assembly Room

ZCMI
Salt Lake City, Utah

ZCMI and Vogue Present
"The New York Collections"
Friday, September 21,
12:30 P.M. and 7:00 P.M.
ZCMI Center
Saturday, September 22, 2:30 P.M.
Cottonwood Mall

VOGUE'S

View

SEPTEMBER '79

Edited by June Weir

What to wear to art openings...Halston's eye on custom...costumes for TV's *Edward and Mrs. Simpson*

Investment dressing

This fall, when you shop for new additions to your wardrobe, you'll be keeping an eye on value for money, as well as what's new in fashion.

We asked some of the key fashion directors and retailers across the country to pick their favorites that combine fashion with value.

Here's what they say:

In New York, Dawn Mello, Bergdorf Goodman's senior vice president, believes in the suit. "A black soft wool suit, such as Basile's one-buttoned suit (about $800), with a white silk blouse is great for work. It keeps going at night, too, with a camisole and crystal drop earrings."

In Montreal, Carolyn Wiener, fashion director for Holt Renfrew, goes all out for the 7/8 coat and slim skirt. "It's the newest suit with the elongated jacket cut like a coat, from Basile, $925. I'd buy it in grey, black, or purple. And I'd buy an extra skirt in a contrasting shade—for more fashion mileage."

In Dallas, Walter Richardson, vice president of Neiman-Marcus, believes in a three-piece dinner suit, especially Adolfo's black wool knit with sequined lapels, $950. "It's investment dressing at its best."

In New York, Anita Gallo, vice president of B. Altman, backs a black wool cardigan. "It adapts for day or evening. A woman can buy it according to her income, from $40 to several hundred." For herself, Anita bought Gianni Versace's wool cardigan at $100.

In San Francisco, Sonja Caproni, fashion director of I. Magnin, is also a sweater enthusiast. "I'd buy a dressy evening sweater. One of the best is Valentino's with a lace back yoke (about $300). It's covered-up in front so you can wear it to work under a jacket."

In Atlanta, Sol Kent, Rich's fashion director, is a proponent of separates. "A jacket is the perfect investment. Not a blazer type, rather a sweatery one like Blassport's mohair jacket, $210. It turns any skirt and blouse into a suit, a dress to an ensemble."

1. Rich's choice: Blassport mohair jacket. 2. Holt Renfrew's choice: Basile 7/8 coat and slim skirt. 3. Bergdorf Goodman's choice: Basile black wool suit. 4. I. Magnin's choice: Valentino evening sweater. 5. Neiman-Marcus' choice: Adolfo three-piece dinner suit. 6. B. Altman's choice: Gianni Versace cardigan.

(Continued on page 426)

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Halston talks "custom"

My private customers are telling me they want short, pretty dresses. Something to wear at night that isn't too dressy, too bare, or too flashy. And, when they talk, I listen."

Halston, seated in his mirrored offices, high above Fifth Avenue in the Olympic Towers, surrounded by pots of flowering orchids, stacks of sketches for the costumes he designed for Martha Graham's ballet *Episodes*, is keeping an eye on what women are ordering for fall from his custom collection.

"It's one thing for a designer to make clothes for publicity, but quite another thing to make clothes for real women to wear. In my custom collection I make something for everyone—a skill I learned in my years as a custom-made milliner at Bergdorf Goodman."

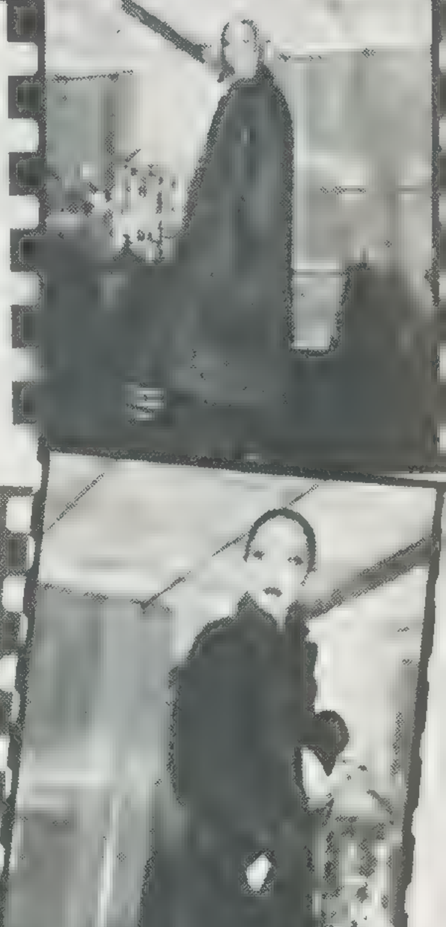
Whatever it is, Halston knows his special clients' needs so well that they're willing to pay $1500 for a suit, $1400-$2000 for a coat, $900-$1000 for a little wool jersey day dress, or $3000 for one of his twelve-layered iridescent chiffon evening dresses. It's the type of business where Liza Minnelli buys one-hundred originals a year, or Kay Graham, *The Washington Post* publisher, orders a custom-made drip-dry wardrobe for a ten-day trip to Africa to visit heads of state.

"There still is that luxury customer," insists Halston. "She may be a little underground, but we have women who still have clothes made to go with their jewelry." In many ways, Halston finds it more difficult to get fine tailors than good customers. Currently, he has forty tailors, mostly French, Italian, and Hungarian. (*Continued on page 430*)



ROBIN PLATZER

Above: Halston with one of his favorites, Bianca Jagger, wearing a gold lamé halter evening dress from a recent custom collection. Right: Brown silk quilted coat—below-calf length.



Here are seven outfits selected by Halston from his fall and winter '79 custom collection. "These are sure best sellers with a timeless quality that my custom customers like." Top row: Black velvet pants suit with lamé blouse; pale-pink silk blouse with matching scarf and black silk skirt; emerald green velvet jacket. Bottom row: Black chiffon layered long evening dress with short-in-front hemline; beaded chiffon evening jacket and pants; black cashmere sweater dress with sweetheart neckline.



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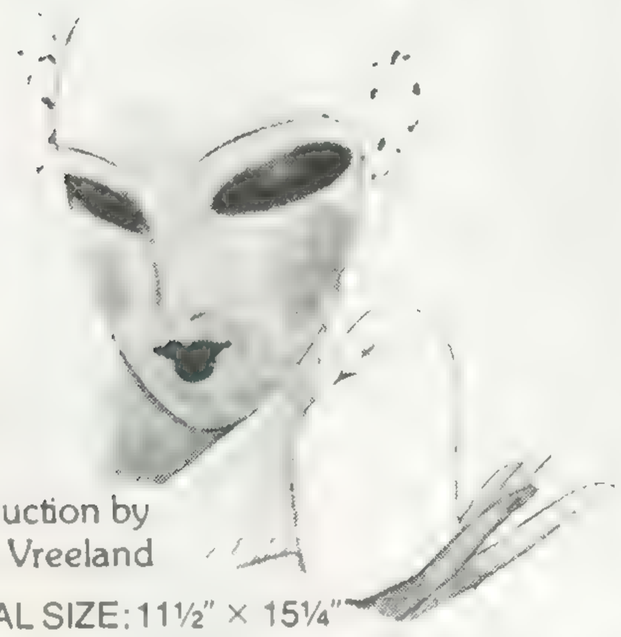


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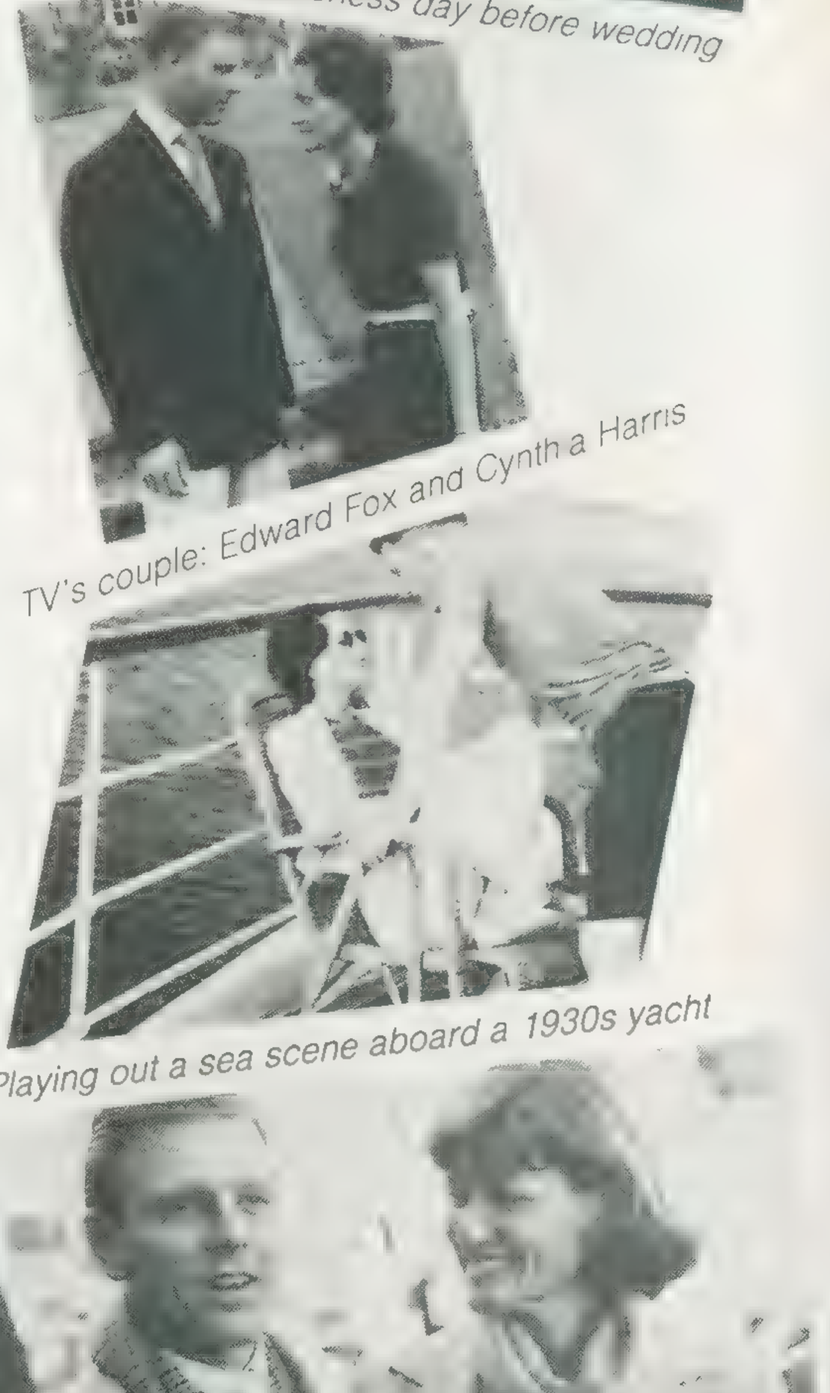
A woman of style

When *Edward and Mrs. Simpson* appears on American TV in January, on the Mobil Showcase, the role of Wallis Simpson will be played by American actress Cynthia Harris. British actor Edward Fox will star as Edward VIII. This award-winning seven-part series appeared on British TV last year. In order to achieve historical accuracy, producers spent months researching the love story of British King Edward VIII and American divorcée Wallis Simpson.

Costume designer Diana Thurley carefully researched the fifty outfits that Cynthia wears in the role of Wallis—a woman of great style. For instance, none of the costumes has a zipper—only hooks and eyes are used; and the only fabrics are pure cottons, wools, and silks. Diana used tea to dye a metallic pink dress just the right muted shade. She discovered original 'thirties furs and evening dresses for the extras to wear. But Diana found it next to impossible to unearth any daytime fashions. It seems that when World War II came along women wore their clothes until they fell apart, or else they had them restyled in later years.

Cynthia also did her part to achieve great accuracy. To obtain the right silhouette, she wrapped her bosom for a more flat-chested look. And, of course, she wore a brown wig over her reddish hair. It became a standard joke that, when Cynthia met people on the set, after taking off her wig and pale makeup, she would have to say, "I'm Cynthia Harris."

(Continued on page 432)



Duke and future Duchess day before wedding

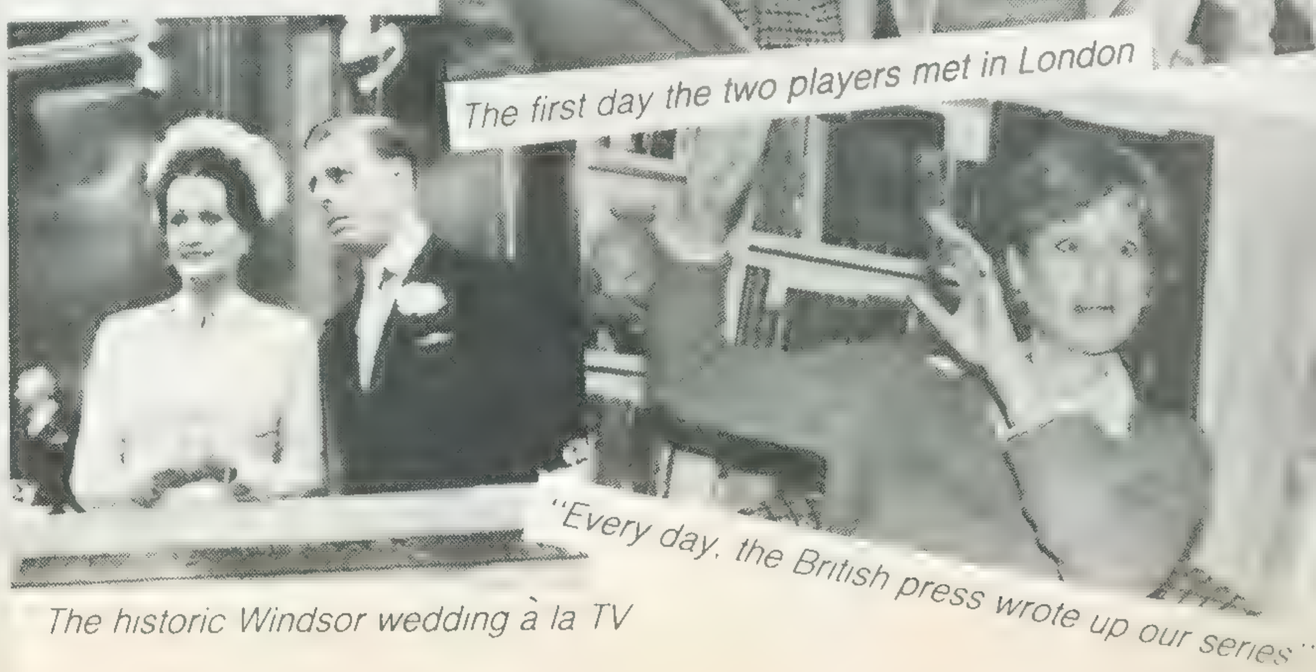
TV's couple: Edward Fox and Cynth a Harris

Playing out a sea scene aboard a 1930s yacht



Costume designer Diana Thurley's sketch of her copy of the pale-blue Mainbocher crêpe wedding dress worn by Wallis Simpson at her marriage to the Duke of Windsor, in exile in France, June 1937

The first day the two players met in London



"Every day, the British press wrote up our series"

The historic Windsor wedding à la TV

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VOGUE'S

View

Continued

Schiaparelli's impact

This fall, when decorated evening jackets start showing up as chic cover-ups, the influence of Elsa Schiaparelli comes across. Nicknamed "Schiap," she was an Italian import on the French couture scene in the 'thirties who became a great rival of Coco Chanel. She invented a hot-pink color called "Shocking pink," named for her Shocking perfume, and it's still alive today. Schiaparelli was the first designer to travel extensively, bringing back ideas for women's clothes from her trips to the Tyrol, Russia, Mexico, or Peru. She worked on costumes based on sketches by Cocteau and Bérard. She created the embroidered dinner jacket. In 1936, Horst photographed Schiap, *right*, in her own wine velvet jacket embroidered with gold and blue glass. This jacket and twenty others are just part of seventy pieces from Schiap's own wardrobe that belong to the Philadelphia Museum of Art. Some of these will be on display on September 27, when the museum reopens its Costume and Textile collection in a new wing.

Today, the Schiaparelli impact of decorated evening jackets in sequins, beads, and appliqués is sparkling on both sides of the Atlantic. One of the best is Thea Porter's black velvet jacket, *right*, embroidered with gold sequin flowers.

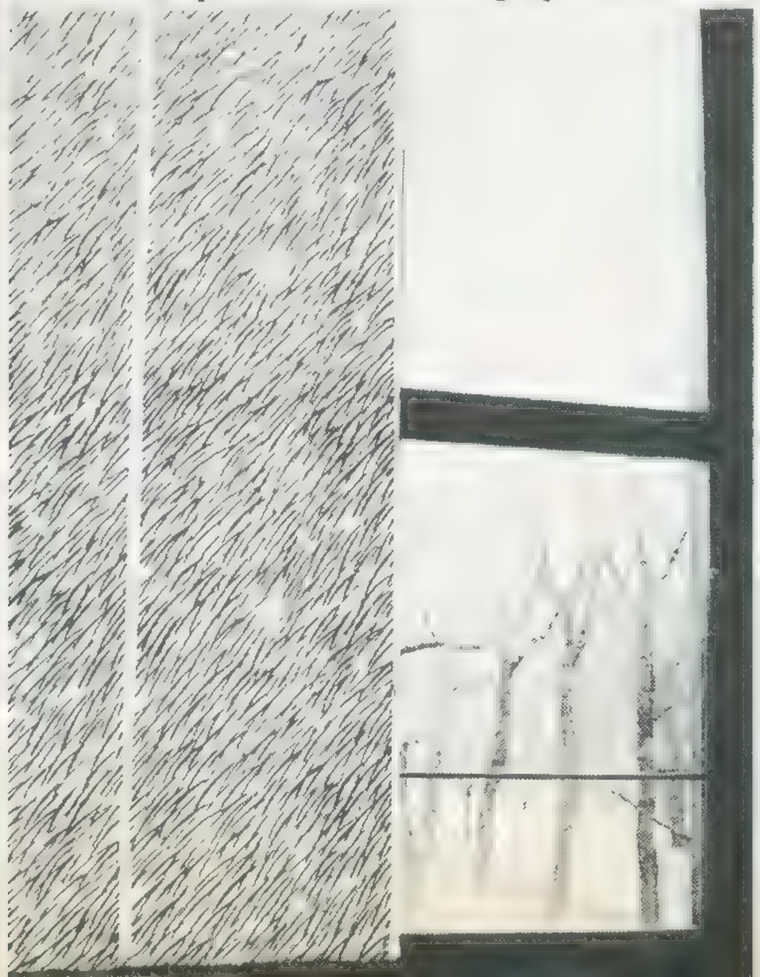


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CARMEN VARRICCHIO

Design for shopping

Four big green trees enclosed by a brick wall, an old espresso bar, and magazines to read while you sit and enjoy coffee during a shopping break are just a few of the pleasures Pauline Dora and Nancy Hemenway plan to bring New York shoppers in their new Marimekko shop. Opening in mid-September on West Fifty-sixth Street, just a few steps off Fifth Avenue, this big airy shop, with five thousand square feet of selling space, is the brainchild of two dynamic young women—both Leos, both in their thirties, and both former VPs of Design Research.



Also, both are firm believers in making shopping more personal and fun. "It will be the first Marimekko store in this country," explains Pauline, who is the stepdaughter of TV newscaster Mike Wallace. "Other stores may carry some of Finnish designer Armi Ratia's Marimekko line—but our store will have the total concept, carrying everything from paper products to ready-to-wear."

"Why is it that you can find classics in home furnishings—like the bentwood rocker—but in fashion, merchandise changes so quickly you have trouble finding clothes to wear for the current season?" asks Nancy. "We're trying to create an environment that is timeless." *(Continued on page 436)*

Shop owners: Pauline Dora, Nancy Hemenway



DARLEEN RUBIN

VOGUE

Holiday Preview '79

gift & catalogue collection

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NEW YORK

1 TIFFANY & CO. The Tiffany catalogue is probably the most coveted catalogue in the country. Its 216 full-color pages feature jewelry by Tiffany designers as well as collections of sterling, china, crystal, watches, gifts and much more. $2.00

I. Magnin

2 I. MAGNIN. Reflections®. In the tradition of fashion leadership, Reflections® contains page after page of the newest and best. For you and your home, everything pictured fully accessorized. It's a fashion textbook! 5 issues $2.00

hudson's

3 HUDSON'S. The Christmas store. A treasury of gifts compatible with any lifestyle. Something for everyone, and every single one exciting. $2.00

BONWIT TELLER

4 BONWIT TELLER. Christmas 1979 . . . the best the world has to offer, selected with Bonwit's unerring eye for the precious and the rare. Gifts for family, friends, and associates, to amuse and delight. $2.00

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5 BULLOCK'S. Because Christmas is special. Find hundreds of tasty gift ideas in the Fashion and Intimate Fashion Catalogue. $2.00

ann taylor
25 years...a fashion experience.

6 ANN TAYLOR. The most contemporary specialty store in the United States presents an impressive photographic picturebook of their Christmas clothing collections. $2.00

Lillie Rubin

7 LILLIE RUBIN. South and West. A fanfare of exciting holiday fashions from 51 Lillie Rubin salons in the South and West. And, if you wish, the newest looks for day and evening illustrated each month and sent to you for a full year at no charge.

8 LORD & TAYLOR. Christmas Glamour. Send now for our Lord & Taylor 1979 Christmas Book filled with exciting ideas for holiday entertaining and imaginative gift suggestions. If you have a Lord & Taylor charge account, your copy is already on the way. $2.00

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9 GIDDING-JENNY. "Gifting at Gidding-Jenny". A unique collection of hand-painted original drawings representing Gidding-Jenny's tasteful selection of apparel and accessories, including a sampling of their exclusive furs and Ralph Lauren for Polo fashions for men. $2.00

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CANADA

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Marshall Field's & Christmas

11 MARSHALL FIELD'S & CHRISTMAS. Elegant and innovative gifts for women, men, children and the home. From our world-famous Fashions of the Hour Collections. $2.00

macy's
New York

12 MACY'S. Surprise! Surprise! We can put the world's biggest store in your mailbox via our 1979 Christmas Catalogue. Fashion, home gifts and Macy-sized holiday surprises. Half-year of catalogues. $2.00

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13 FREDERICK & NELSON. It's Christmas at Frederick & Nelson and our colorful catalogue brings you a lavish array of gift inspirations for every member of the family, for the home, and for special friends. $2.00

Garfinckel's

14 GARFINCKEL'S. Where Christmas is a symphony of holiday treasures, beautifully orchestrated. You'll find exciting, tempting gift ideas on every elegant page. $2.00

GUCCI

15 GUCCI. The superb new, full-color Gucci catalogue. Handbags, accessories, fashions, luggage, shoes, jewelry, and fragrance for ladies and gentlemen. $5.00 applicable to purchase of $50.00 or more.

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16 JOHN WANAMAKER. Philadelphia's world-famous store offers a distinguished gift selection. Whether you plan to spend a little or a little more, you'll find it here. $1.00

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17 CARTIER. "The fine art of Cartier." 82 full-color pages of fine, estate, gold and diamond jewelry, Cartier Art Deco pieces, and "les must de Cartier"® — a Paris-designed collection of lighters, watches, clocks, pens, luggage, small leather goods, scarves and jewelry. $5.00

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VOGUE *Holiday Preview '79*

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What to wear to: art openings

Across the country, art galleries and museums are back in full swing in the fall with parties to usher in new art exhibits.

What to wear to these night openings is an important consideration for many women, especially when they are traveling to attend one of these art events in another city.

We asked seven women what they will wear this fall to art openings in New York, San Francisco, Los Angeles, Washington, and Paris. Newest: the short dinner suit or dress in black or white crêpe or chiffon. Watch for more moiré. Typical of the women preferring short is Washington's Nancy Dickerson. "I find Halston's short black chiffon dress comfortable and easy to move in through crowds." Or, as Diane Von Furstenberg says, "I find a white moiré short dinner suit seasonless and not too dressed-up for gallery openings."

For more formal black-tie museum openings, Mary McFadden's long dresses are big favorites. For example, Ingrid Ryan of Los Angeles wears her McFadden peach and turquoise dress because "it's typically Californian in color."

In Paris, an art opening is called a *vernissage*, and is always held between 6:00 and 9:00 P.M. Women often go straight from work without changing, such as Dreda Mele in a black gabardine suit from Laroche. Ginette Camu, however, frequently goes to a private dinner party after the gallery, and she wears a white crêpe Dior pants suit with an embroidered blouse.

(Continued on page 440)

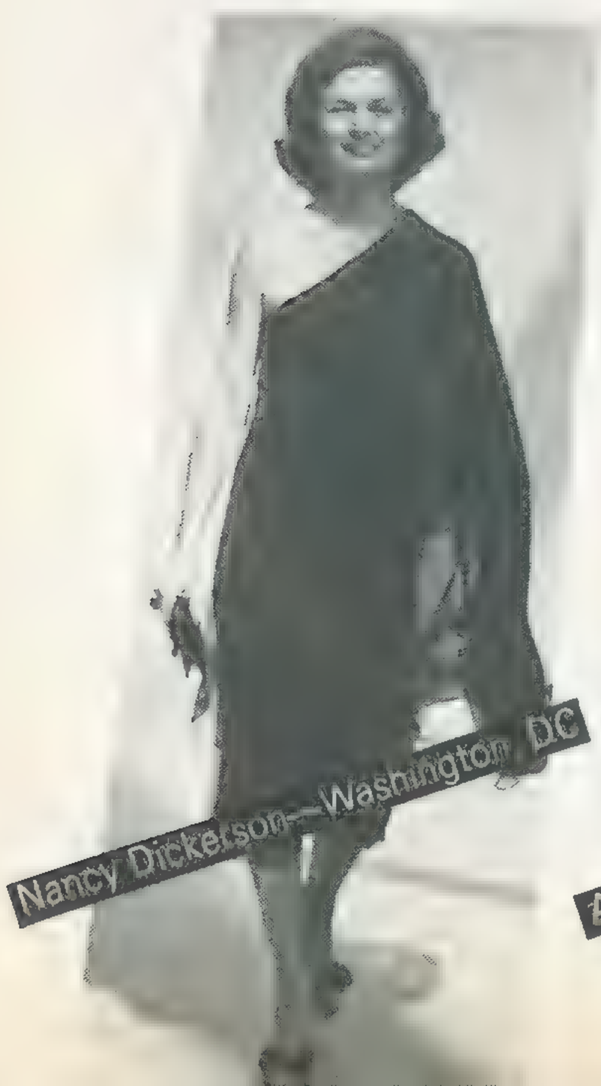


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This fall, women will be wearing more short dinner suits and dresses to art openings. Only the most formal black-tie opening such as the Los Angeles County Museum of Art's gala on October 25, requires more formal dress.

Continued













PHOTOS THIS PAGE JASMINE DARLEEN RUBIN JOHN BOWDEN SCOTTIE MORRIS REGINALD GRAY


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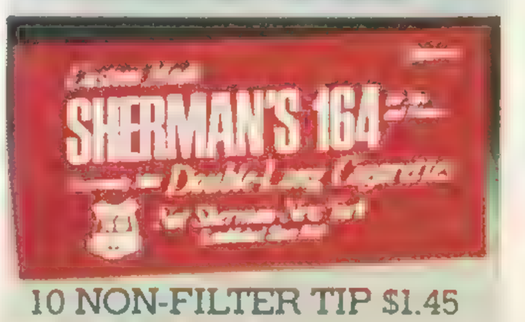
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VOGUE'S

View

People are talking about... finds for this season...Calvin Klein's pure gold...how women solve their shopping problems...total-charm sweaters

The excitement now: it's a subtle thing, a single piece, a "decorated" sweater. This is one of those items that women are, instinctively, picking out from one source after another, using to turn their look around . . . quietly. Each of the sweaters has something more to it—a special knitting, a bit of beading, a pretty shaping or appliquéd interest; it can be one-of-a-kind or a single great-seller such as Anne Klein's V-necked black angora. Some of the most creative work in fashion, right now, is coming out in these sweaters . . . and a whole new group of names is coming to the forefront: South American knit cooperatives, young artists, L.A. designers. What these "new names" are creating can almost be called "art sweaters": original, can't-be-duplicated knits in incredible combinations of colors, fibers, shapes. The appeal is in the sweaters' human touch . . . and, often, in just plain, knockout beauty.

"Some of the most creative work in fashion, right now, is coming out in sweaters"

Calvin Klein has a habit of turning up gold with his collections; now, he's making it: a limited edition of gleaming 24-k gold-thread camisoles, jackets, samarkand (kimono) coat dresses. Bloomingdale's is selling the pieces, exclusively, priced at about $600 (the camisole) to about $2800 (the coat dress). With the value of gold what it is, these could be the next best things to Kugerrands. . . . In this year of suit jackets with collars and lots of tailoring, no one's hunting, much, for a man-tailored shirt; what we're all hungering for are soft-collared blouses, great crew-necked sweaters, and T-shirts in subtle fabrics. What we've discovered: A real fashion-find . . . the best new T-shirt, at one of the best prices. Cygne makes the Tee (about $58) in the thinnest silk-and-cashmere blend, with a deep V-neck; it comes in six soft, washed-pale colors, and it's a beautiful answer for what to "wear-under."...

There's a supposed resurge in charity balls right now; and stores are reporting a new demand from women for all-out gala evening dresses. Women have always loved the chance to dress full-scale Cinderella; but the question is, which came first —the balls . . . or the dresses?

This may go down as the Winter of Quilting, with the quilted-look takeover, now, that's in everything from outdoor gear—down coats, sleeping-bag parkas—to carry-all luggage, furs, and super evening jackets. In the loungewear market, there's a real boom in it: long quilted robes, pants, at-home (or going-out) jackets. With all the extra warmth that quilting adds (and great lightness), you can't help but think that designers everywhere, this year, had their heads on the energy crisis. . . .

Rome designer André Laug—maker of some highly tailored suits for women—is giving some astute advice to his tailors, these days; and what he has to say is something that a woman should watch for, when she's buying a suit or a jacket. No matter how fitted clothes are, they have to be cut so you can move in them. The important measurement, says Laug, is across the back, at the shoulder blades; the big mistake is not giving a woman enough width across the back. What the men with the scissors should imagine, says Laug, is that a woman has a lover much taller than she . . . and that she needs to be able to put her arms up around his neck, to kiss him. . . . There are beautiful short boots, around, right now: above-the-ankle or a little taller, softly crushed or strapped, moccasin-like or piped. They look new, offer a real alternative to pumps and, in many ways, make a lot more sense than hot, knee-high boots. The problem is: how to wear them. With pants, they look terrific—for day or evening; they're an instant update. Paired with skirts, they need more thought from you—and more "weight" to balance them: heavily-textured tights, leggings, a thick tweed-knitted pantyhose. Or try something a little quirky . . . maybe bright-pink angora tights. That'll cheer you up. . . .

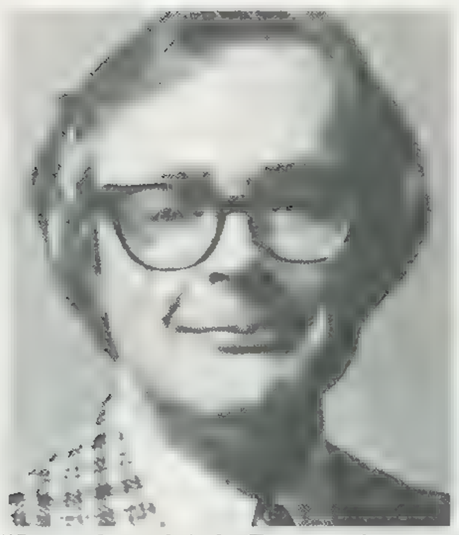
Where do successful designers begin? Interestingly enough, a number of them start out to be architects. Among those who did are Giorgio Sant' Angelo, Bill Atkinson, Gianfranco Ferrè, Pierre Cardin. As for other designer-beginnings, well, Betsey Johnson trained to be a dancer . . . and Geoffrey Beene studied medicine. . . . Would you believe: special lines of roller-skating clothes? They exist, now: shorts, T-shirts, leggings, parkas, most of which are equally wearable for any or all other active sports. One line, Alva (for skateboard champion Tony Alva; the designer is Wayne Woods), has come up with, among other things, a cowboy-boot pair of skates. Large active-sportswear houses (Danskin, for one) are also looking into the roller-skating market. Last year, everyone's specialty-sports lines were based on racquetball and squash . . . but, today, business adaptability is the real name of the game.

The way we shop is changing . . . it has to: with so many new demands on our time, with more and more women in control of their own incomes. There's a boom in specialty-store shopping, now (where salespeople know you, will work for you), a move to special department-store services, colossal growth in the mail-order business. Working women are coming up with their own answers for their clothes needs (and lack of time to fill them): they're hiring people to shop for them, hiring tailors (or home-sewers) to make clothes for them. They're buying not by time-of-year or mood-of-the-moment; they're buying good pieces as soon as they see them. One smart-shopper's tip: Get all your summer clothes from the resort collections. Designers make a real effort for resort; you'll have a good selection; and you'll have the clothes you need . . . when you really need them. It may not be the answer you want; but it's the best solution to next summer, for the present.

—KATHLEEN MADDEN

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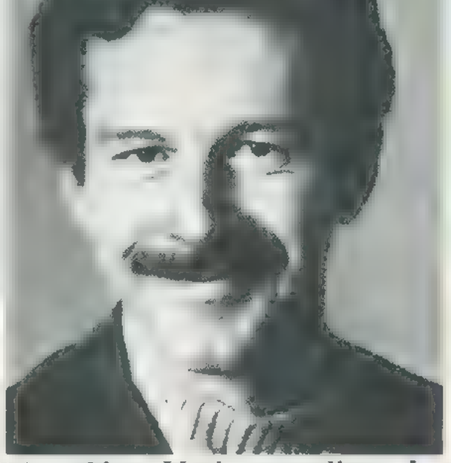
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—M. Zapoleon, San Francisco, CA



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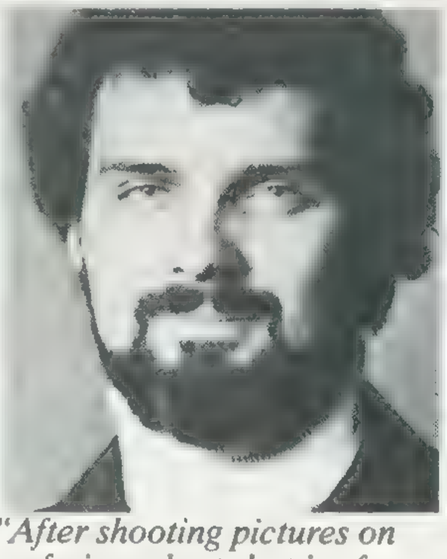
"I used to order what everyone else did. But that was before I found myself—and Campari."
—C. Ledbetter, Dunedin, FL



"At a New York art gallery, I was served Campari while contemplating a purchase. I decided to buy two bottles."
—K. Wall, Los Angeles, CA



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—H. Millam, St. Louis, MO



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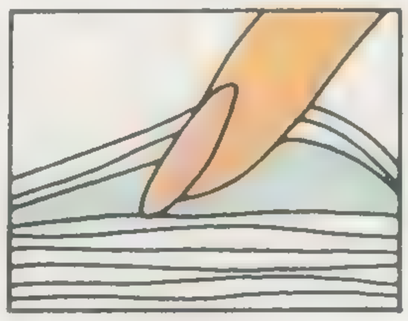

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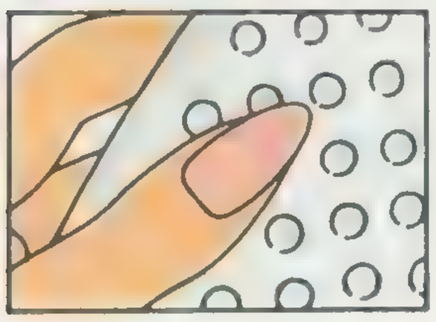
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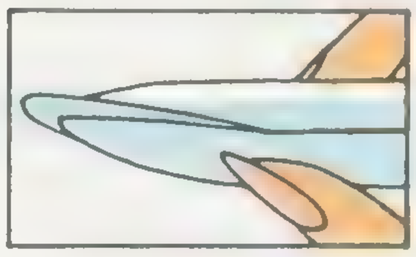
Discover the absorbent layers. The new New Freedom pad *pulls* moisture in, *traps* it deep inside, then *holds* it in millions of tiny pockets. That's just the first reason we call it the "Moisture Trap."



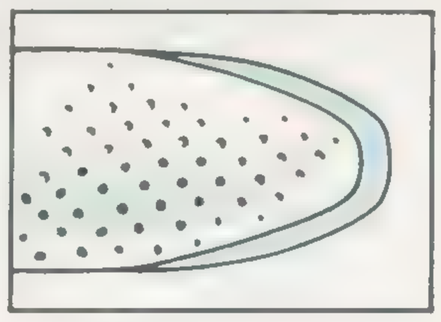
Discover the quilted stay-dry cover. The new New Freedom has a one-way stay-dry cover that surrounds the whole pad. It's designed to let wetness into the "Moisture Trap," but not let it back out.



Discover the stain shield. The new New Freedom traps moisture securely inside with a shield that wraps around the sides and bottom of the "Moisture Trap." Your clothes get great protection.



Discover the secure, comfortable shape. The new New Freedom pad has tapered ends that are sealed to trap moisture inside. And the rounded corners and tapered ends mean that the "Moisture Trap" bulges less, twists less. It has a more comfortable, "no-show" fit.





It's not just beltless. It's better. The new NEW FREEDOM pad.

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Crème B21.
It's so extraordinary, we recommend you don't use it every day.



B21 is an exceptional cream from France, exclusively formulated to give your skin many advantages.

It penetrates to help give a younger, more radiant look to the skin, while diminishing the prominence of little fret and fatigue lines.

Crème B21 can even replenish lubricants to skin overexposed to sun, wind and the drying effects of man-made climates.

In fact, it's so extraordinary, and performs so well, we suggest you use it only two weeks out of every two months.

Crème B21 is just one of the many exceptional B21 skincare products created by Orlane.

There's also B21 Super Hydratante, a special night moisturizer that helps your skin retain vital moisture it would normally lose.

To help the penetration of creams into your skin, there's Stimulante Colloidale B21, a lotion that tones and stimulates your complexion.

Crème Fluide B21 for Body and Buste is a specially formulated beauty treatment designed to beautify your skin while smoothing away dryness.

And B21 Emulsion, used under make up, will give your complexion the soft, beautiful look you've always wanted.

The Orlane skincare system is an advantage shared by all women dedicated to flawless skin.

So it's no wonder women all over the world have made Orlane an indispensable part of their beauty regime.

The entire Orlane collection is sold by trained consultants at finer stores throughout the United States, as well as Europe.

In the truly luxurious French manner, Orlane also offers you the ultimate in indulgence. You can experience a very relaxing, yet rejuvenating Orlane facial at any Orlane Institut de Beauté. (There are over 70 Instituts in this country.) An Orlane facial not only does wonders for your skin, but it does wonders for your psyche.

At Orlane, we believe in giving women all the advantages they deserve.



B21 FROM ORLANE *Paris*

Another advantage shared by the world's most beautiful women.

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FROM THE NEW YORK COLLECTIONS

HOW TO FIND THE BEST CLOTHES FOR THE WAY YOU LIVE NOW

It happens every year at the New York collections—the unique character and style of American fashion comes across again and again. Given that, this year is still something special: there hasn't been a season in which American designers have answered the needs of American women in such a clearly focused way.

And there isn't any woman, anywhere, who puts more demand on fashion. The reason is simple: we lead a different kind of life today—whether or not it's a working life, it's much more active and it requires a different kind of dressing. "Active" and "working" may be overused words, but they instantly set up standards for a certain kind of fashion—the fashion American women need most . . . and American designers do best. Clothes that do not exist to make fashion statements but exist to make a woman look better and to fill her needs. By starting there, you start with clothes that—by definition—are clean-cut, modern, lacking in excessive design, exaggerated proportions. Clothes based on a day-to-day reality of dressing, not on a designer's fashion fantasy. The kinds of clothes you see in the New York collections. And this year, the whole world is looking.

What's also true this season: clothes—like everything else—cost more. If you're going to stretch to spend more, you should be getting everything you're paying for . . . and it *is* possible. At every price level, quality exists, and options exist. Which is why you have to know what works best, not just what works better. You have to know what will give you the most—both in terms of enjoyment and in the way clothes "prove out" in the wearing. The clothes in this issue are clothes that answer those requirements—and serve as a guide to the best of the news.

Within the framework of news—and the framework of fashion that answers needs—a suit is first and foremost. It always gives you a look that's assembled, "dressed" enough to go the distance in any working day. But that doesn't mean you reach for any suit; you may be reaching for a mistake.

The right suit has, above all else, an easygoing jacket. The line is different, slightly squared at the shoulder. But—and it's an important but—it's not an overworked or overdesigned shoulder. Something excessive—whether it's a shoulder or lapel . . . is something you'll get tired of—quickly! The jacket you're looking for—one that goes for a long time—is simple in its design; not tightly belted, not overconstructed. It can be a knitted jacket . . . or thin suède . . . double-faced wool . . . soft tweed. The real test: if you can't move in a jacket—move to catch a train, or if you can't sit, comfortably, through a long meeting—it's the wrong jacket and the wrong suit.

More often than not: you want a suit with a skirt. If you're dressing for day, it takes you more places, answers more needs. The best skirt now is straight—and the fewer details, the better (meaning a skirt without long slits, excessive pleating, pegging).

For day, it's always a pulled-together, not pieced-together look. But it doesn't always mean a look that's a "proper" suit. There is, instead of a jacket, a lean, quick-moving 7/8 coat that comes with its own skirt and blouse . . . a soft tweed coat—unlined, as free-wheeling as a cardigan—with a knitted dress underneath. Pulled-together is not synonymous with formal or uptight. This season, it can be as casual as a sweater set and skirt—a new interesting-texture sweater set and skirt with toned-in color. It's a "suit" that's dressed enough for most women most of the time.

Coats—whether part of a look or whether they exist on their own—have a different shaping. A new line from a newly squared-off shoulder. A new narrowness—usually, a single-breasted coat in a fabric that's "flat." And a new less-than-full length—3/4, 7/8, 9/10. All of them, lengths that swing between pants and skirts. . . . For full-length coat, read reefer—*narrow*, small-fitting, cut like a boy's coat . . . in a wonderful tweed, in a dark solid color. The kind of coat that's very easy to live with.

Everything that applies to coats . . . applies to fur coats. Line. Length. Narrowness. Again, it begins at the shoulder—squarer, sharper, with a set-in sleeve. The way the line is held here—the use of flatter, smoother furs: sheared and ridged beaver, squirrel, mink. In interesting new colors-in-fur: brick red, Burgundy, coffee-tinted cream. With interesting new fur effects—fur linings, fur edgings, fur mixed with unexpected fabrics.

One of the season's most unmistakable changes—in the look of hair and makeup. The cut of hair—a new, clean-edged blunt cut that clears the shoulder—instantly sets up a new sense of line. It gives definition, finish, and, at the same time, softness. The same is true of makeup. The big news is color: violet, mauve, rose—real-makeup colors. But in textures so sheer and applied so lightly, they are no more color statements than clothes are fashion statements.

Between day and night, there's a world of difference now. Everything changes—the way you "have" to dress, the way you want to dress. You can handle a little more design at night, go with a little more freedom, a little more out-and-out glamour. And this fall, there's a lot more. . . .

There's a dinner suit and it's the number-one success of the season. A black suit—nine times out of ten—in velvet or satin, brocade, wool crêpe. With beading, gold lamé, sequins—always something dazzling. The built-in ease and "presence" of a suit is there, but the feeling is very different: from the smallness of the jacket, to the bareness and glitter of the top that goes underneath, to the leg-revealing line of the skirt. (A skirt that brings with it a beautiful new evening pump—the pump being another success story that repeats itself day and night.)

The real collector's item is an evening jacket. Nothing else comes close for impact, for ornamentation, for the way it transforms the things you already own. And nothing else comes close in the inventiveness and luxury of the textures: quilted satin, hand-painted glove leather, glossy feathers, silk macramé, jewel-color bugle beads. In every collection, at every price—one jacket more irresistible, more tempting than the last.

It's a whole season of temptations—of the slightly unexpected, totally charming thing. On the "big" end of the scale, the evening jackets. But there are evening sweaters—entirely knitted in Lurex, or bugle-beaded, or sequined. Sweaters to wear with velvet or silk pants—the ease, the option, of sweater-and-pants dressing goes on . . . with a difference. . . . You find a perfect gold lamé T-shirt; it comes with a suit, goes with everything. . . . You can find, instead of a black dinner suit, soft leather studded with golden nailheads. . . . And for day, a group of wonderful leather jackets in dark colors. A jacket that wraps as small as a blouse or one that pulls on and belts—over a gabardine skirt, flannel pants—something you would always love to have. . . . To go under jackets, under anything, the most beautiful lingerie: small gold-flecked camisoles, a sheer ribbon-striped chemise—small, ongoing delights.

Big or small, all fashion has to be a source of pleasure. No one can afford to waste time, money, and energy shopping for clothes that don't live up to expectations, that don't provide the enjoyment along with the answers. You don't have to: this issue is all about finding the clothes you really want for fall. . . .

NY



BRAVO

This is where it all begins...the beat, the spirit, the style of American fashion. And this year, the whole world is looking and listening. The reason: American designers have looked at and listened to the American woman. A woman who moves at a fast pace and who demands clothes that move, clothes that work for an active way of life. And from the NY designers — starting on the next page — the answers to those demands...and the kinds of clothes everyone everywhere wants now.

AMERICAN STYLE

Manhattan...you see the skyline, you see it (when the wind stops) spelled out in big red letters across the back of a brilliant silk tunic. And you see a terrific send-off to this issue — one of the season's out-and-out fashion delights with a built-in "reminder" of where everything starts. Tunic-dress, **Michaele Vollbracht,** hand-screened by Rainbow, Milan, Italy. About $650. Saks Fifth Avenue; Saks-Jandel; Chuck Jones & Jack Parker, Palm Beach and Bal Harbour; Neiman-Marcus; Grace Jones, Salado, TX; I. Magnin. These ten pages: hair, John Sahag; makeup, Alberto Fava. Accessories, next to last pages.

Denis Piel

...And there isn't anything in the course of any "working" day that you couldn't do - and do easily—in a suit like this: **Halston's** creamy double-faced silk/wool. Here, with a simple crewneck sweater, polished black pumps, a pair of racy glasses—the whole look is clean, cool, ready-to-move. Suit, Halston Originals, about $2,000. Cashmere/silk sweater, Halston Sportswear, about $170. Suit, late September at Bergdorf Goodman; Nan Duskin; Lillie Rubin-South & West; Jacobson's; Neiman-Marcus. Newest Elsa Peretti collectible—perfect with this kind of clean dressing: the "Tiffany Diamond" replica, in 18k, on a silk neckcord. Available in October. With her gold earrings, bracelet—all by Tiffany. Other accessories, fashion information, see next to last pages of this issue.

Beauty Note: Make-up for day, *right*, polished-but-soft, with warm neutral colors. From Halston, Paprika-6 Lip Gloss over Terracotta-7 Lipstick; eyes rimmed with Brown-3 Eye Pencil, shaded with Bisque/Spice-7 Powder Eye Shadow Duo.

As dressed as you're going to be for day this fall...

Denis Piel



This is day, night...anything you want it to be

And the easy way it moves, the easy way it feels, is everything you want a suit to do...and more. Unmatched pieces. Unexpected textures. Impact without effort. From **Bill Blass** Couture, his small snakeskin jacket of hand-painted python, a hand-knitted rayon sweater, soft suède pants. About $2,500. Martha; Nan Duskin; Swanson's on the Plaza; Neiman-Marcus; Bonwit Teller. For accessory information, see next to last pages of this issue.

Denis Piel

AMERICAN STYLE

This season, when you're going all out at night, you're going for ...an evening jacket

In every collection everywhere—for adornment, for versatility, for the way it slides around everything you own, for the fact that you'll reach for it again and again—nothing comes close to an evening jacket. As a symbol of the news—of the ultimate in jackets—**John Anthony's:** all bugle-beaded, palm-tree'd. The jacket that goes if—when—the sky's the limit. But it gives you the idea...fast! With a black petal-hem wrap wool skirt, about $6,800. Special order at Bergdorf Goodman; Neiman-Marcus; Bullocks Wilshire. Accessory information, next to last pages of this issue.

Denis Piel

Beauty Note: The change in makeup at night—a change to sheer pink-to-gold colors, flecked with shining highlights. For the look here, Estée Lauder's Tender Lip Tint in Maple Sugar Mauve, Golden Nutmeg and Black Sapphire Pressed Eyelid Shadows, Soufflé Blushing Creme in Brandy Soufflé—soft, subtle, with impact.



AMERICAN STYLE

Uncomplicated, low-key...a look that has everything going for it

In this sweater-and-pants from **Ralph Lauren** - in this relaxed way of evening dressing — all the ease, the cool attractiveness of American style today. His black Lurex pullover with pretty new "rounded"-shape sleeves, soft silk panne velvet pants, an iridescent cummerbund to wrap and hold the waist — it's that simple, that charming. Sweater, about $178; pants, about $500. Late October at Bloomingdale's; Nan Duskin; The Polo Shop by Ralph Lauren, Dallas; Sakowitz; Moody Blues, Mill Valley, CA; Lina Lee, Beverly Hills. Accessories and additional stores, next to last pages.. *Beauty Note:* The same modern beat in his Lauren fragrance...with the same easy style.

Denis Piel

AMERICAN STYLE: A DEFINITE CONTRAST

There's nothing else like it.

And on these twelve pages, American style at its best: the looks that set up this season—this issue—from the key designers. With the news of another definite contrast.

Between a low-key, streamlined way of dressing for day and one that's very different at night. Either way, the style is unmistakable!

THE NEW YORK COLLECTIONS

If you move to a Perry Ellis beat, this is your suit. His fast, free-spirited style pulled together a real view.

Left: Wool/mohair "dimple" dinner jacket, about $190; wool tweed shirt, about $95; wool crewneck, about $90. Blooming dale's: Woodward/Lothrop; Rich's Hair, John Sahag; make-up, Alberto Pavo.

The change at night. An unexpected change. Beige-studded leather. The clean—sensuous—edge Calvin Klein gives dinner dressing.

Right: Wrap Samarkand jacket, about $1,200; skirt, about $500; strapless silk camisole, about $110; Bloomingdale's; B. Formosa Kaufmann's; Hudson's; Front Brow, Hair, Bob Funk of Tipton-Buechert Salon; make-up, Alberto Pavo. Accessorize, additional sources, next to last page this issue.

When you're looking for a coat you can live with...a new smaller-fitting coat—Ralph Lauren's is the best...

The narrowest coat—his close-buttoning wool reefer in brown-and-rust herringbone tweed. About $398. At Henri Bendel; M. M. Cohn, Little Rock, AR; Byck's, Louisville, KY; I. Magnin. Hair by John Sahag; makeup by Alberto Fava.

AMERICAN STYLE: A DEFINITE CONTRAST



Underplayed at night...but! The difference beading makes now and a change of shape in a dinner suit, an evening coat—Calvin Klein's way...

Right, navy cashmere/wool jacket with bugle-beaded shawl collar; about $480; narrow navy cashmere/wool skirt, about $160; silk georgette beaded camisole, about $440. Bergdorf Goodman; B. Forman; Hudson's; Harzfeld's; Frost Bros.; I. Magnin. *Left:* His most-talked-about coat this year—fitted, flared, with beading on the collar and cuffs. In black cashmere/wool, about $850. Saks Fifth Avenue; B. Forman; Kaufmann's; Sakowitz; Bullock's,Westwood. Hair, Bob Fink of Pipino-Buccheri Salon; makeup, Alberto Fava. Accessories and additional stores, next to last pages.

Arthur Elgort

AMERICAN STYLE: A DEFINITE CONTRAST

Arthur Elgort

When you change for evening...a real change, a special look...Oscar de la Renta's dinner jacket —small, ornamented—nonstop. If something offbeat delights you, *near left*, black beads dangling from a body-close black silk faille top (about $1,350). Here with a slim black velvet skirt (about $130). Martha; Montaldo's; Jacobson's; Swanson's on the Plaza....Red cabochon stone epaulets and buttons on a black velvet jacket, *far left*, to wear with its own matching skirt...or anything else. Jacket, about $590; skirt, about $130. Lord & Taylor; Sakowitz; Balliet's; Joseph Magnin.

How soft, how feminine a grey flannel suit can be! And nobody does it better than Halston. Nothing stiff, nothing constructed... the simplest wrap jacket, the prettiest sleeve, the softest skirt, *right*. For many women, this could be the "indispensable" of day-to-day dressing. Halston Originals. About $650. Elizabeth Arden Salons; B. Forman; Nan Duskin; Dayton's; Swanson's on the Plaza. Jewelry by Elsa Peretti of Tiffany. Hair, Christiaan; makeup, Alberto Fava. Accessories, additional stores, next to last pages.

Arthur Elgort

AMERICAN STYLE: A DEFINITE CONTRAST

Alternative to a suit for day: a coat and dress—and Geoffrey Beene's softer way with tailoring...and color. *Far left*, his plaid cardigan coat in wool/alpaca knit, about $1,300. Over a narrow beige wool stocking knit dress, about $460....*Left*, his slim raglan-sleeve coat, mohair/polyacrylic, about $1,190. Over a button-front wool fur-blend dress, belted in suède; about $850. Higbee's; Liberty House, Hawaii. Both turnouts at Martha; Nan Duskin; Dayton's; Harzfeld's; Sakowitz.

Mary McFadden's dinner suit "equivalent": a 3/4-length velvet coat, lamé blouse, black-and-jet lamé pants. Belted with a pleated sash, *right*. Turnout, about $2,945. To order at Henri Bendel. Also at Nan Duskin; Montaldo's; Swanson's on the Plaza; Neiman-Marcus. Hair, Christiaan; makeup, Alberto Fava. Accessories, next to last pages.



AMERICAN STYLE: A DEFINITE CONTRAST

Everywhere, dinner suits. At Geoffrey Beene, a different—subtle—take. His suit-with-pants in soft Burgundy/rust tweed, stitched with gold!

Double-breasted jacket and pants (*left*) both acrylic/wool tweed; Burgundy silk chiffon blouse, stitched in black-and-gold. About $1,880. To order at Bergdorf Goodman. Hair, Christiaan.

A new sense of shape, a new line ...even in sweaters—Perry Ellis' long "dimple"-sleeve turtleneck.

Sweater (*right*), in homespun wool, about $160. As he showed it—over a box-pleated short skirt in wool gabardine, about $95. Bergdorf Goodman; Joseph Magnin; Bullock's. Hair, John Sahag; makeup, both pages, Alberto Fava. Accessories, next to last pages this issue.

Arthur Elgort



There's a narrowness to coats this fall. A clean, straight line right from the shoulder. At Halston, there's all of that...and there's more.

His scaled-to-the-body wrap coat for day-into-evening, for color! In double-faced wool, about $950. Halston Originals. Late Oct., Bergdorf Goodman; Harold, Minneapolis; Eleanor Keeshan, Los Angeles. Elsa Peretti of Tiffany earrings.

In the whole world of dinner suits now, there isn't a more romantic look than this suit from Mary McFadden. And it starts with the jacket...

A jacket that's small and wrapped —quilted black silk with rounded faille sleeves. Over a dotted silk chiffon blouse, straight skirt in black velvet. Over everything you own for evening! Suit, with bronze leather waist-sash, about $4,090. Late September. To order, at Saks Fifth Avenue. Also, at Nan Duskin; Montaldo's; Martha, Palm Beach and Bal Harbour; Lou Lattimore. Hair, Christiaan; makeup, Alberto Fava. Accessories, next to last pages.

AMERICAN STYLE: A DEFINITE CONTRAST



Arthur Elgort



"ONE-OF-A-KINDS"

This year, if you're collecting from the New York collections, the thing to go for is an evening jacket . . . it has the impact, the glamour, the versatility you won't find in anything else. And, in a season of jackets, four of the most extraordinary: Above, from **Stephen Burrows**, *silk studded with jewel-color bugle beads . . . an ongoing source of delight! For Pat Tennant. About $2,850. Henri Bendel; Jane Simon, Birmingham; Neiman-Marcus.*

Above, **Mary McFadden's** *new evening "jacket"—her silk macramé vest . . . over pleated pants, over everything. About $3,350 (with blouse). Special order, Bergdorf Goodman, Nan Duskin, Montaldo's, Martha, Palm Beach and Bal Harbour; Lou Lattimore; Neiman-Marcus, Beverly Hills. . . . And the very distinctive Mary McFadden fragrance. Hair, John Sahag; makeup, Alberto Fava. Accessories, and additional stores, on the next to last pages.*

Penn



*There's a definite shift when it comes to evening. This is the year you'll want something different . . . something much more ornamented. Above: All-stops-out—***Bill Blass's** *short black ostrich-feather jacket with color feather sprays. A jacket that gives you the same instant glamour as fur. About $3,070 (with dress, not shown). To order, Saks Fifth Avenue. Also available at Nan Duskin, John Baldwin, Dayton's, Neiman-Marcus, Neusteters.*

"ONE-OF-A-KINDS"

Above: **Giorgio Sant'Angelo's** *close-wrapping jacket in black glove leather, hand-painted in gold . . . to wear and enjoy with everything you own, night after night, season after season . . . nothing goes as many ways as one of the new evening jackets. About $730. Elizabeth Arden Salons. Nan Duskin. Montaldo's. Exit Shops. Miami. Frost Bros. Hair, John Sahag; makeup, Joey Mills. Accessories and additional stores, on the next to last pages.*

Penn

AMERICAN STYLE— IT GIVES YOU THE MOST!

No question. You expect more from clothes now than "fashion statements." And you get it... every time... from the American designers. On these ten pages, this season's winners — clothes that give you more options... real clothes that "prove out" in the way you live every day, the way you want to look.

Now the perfect suits are unstructured but "pulled together." And no two are alike. Opposite: Stephen Burrows' tweed wool jacket (about $250), slim wool skirt (about $145), long-sleeved cotton sweater (about $60) and [illegible] fox muffler (about $70). Muffler, Stephen Burrows for Robert Sidney Pure. Jacket, skirt, and sweater for Pat Tennant: Henri Bendel; Trevi, Pittsburgh; Chuck Jones & Jack Parker, Palm Beach and Bal Harbour; Barbara/Jean, Ltd., Little Rock, AR. This page: Mary McFadden's small suede jacket, silk blouse, narrow wool skirt. About $4,200. Late September. To order at Saks Fifth Avenue. Also at Nan Duskin, Martha, Palm Beach and Bal Harbour; Jane Sorum, Birmingham, AL; Lou Lattimore; Neiman-Marcus, Beverly Hills. Hair, Howard Fugler; makeup, Alberto Pava. Accessories, next to last pages.

Beauty Note: The prettiest lip colors for day are a little deeper now, a bit more intense. The color here, Orlane's B.21 Great.

AMERICAN STYLE—IT GIVES YOU THE MOST!

John Stember

This season
you see suits
that work better
than ever.
They're softer,
more flexible...
they've moved
out of the
strict-classic mold.
AMERICAN STYLE—
IT GIVES
YOU THE MOST!

Far left: By **Don Sayres for Cumuri,** a wine- and-beige wool jacket, wine wool skirt, and blouse not shown (about $270). Lord & Taylor; B. Forman, Halle's.
Center left: Navy gray-and-black is planned with silver. **Bill Atkinson's** wool suit: jacket, about $190; skirt, about $120. Sakowitz; Frost Bros.; Zodi.
Near left: A soft knit sport-coat jacket with a small stand-up collar in wool/mohair blend, about $—; a brown pleated skirt in wool/polyester, about $220). **Bill Kaiserman/Rafael.** Bergdorf Goodman; Couture Classique, New Orleans; Lou Lattimore, Boutique, La Jolla, California.
Right: **Albert Nipon's** black-and-white longer-jacket suit (wool/angora, about $—), polyester blouse (Little Lorraine, about $—). Saks Fifth Avenue; Little Rubin-Sorell & West; Dayton's, Hartfield's, Frost Bros. Hair, Bob Fink of Pipino-Sweden Salon. Hayward Fraley, makeup, Jerry Mills, Alberto Fava Accessories, additional stores, next to last pages.

What really counts:

choosing a coat. You live with it longest, wear it most. The top news this year: lots of options in less-than-full lengths ... and—at all lengths—a narrower look AMERICAN STYLE—IT GIVES YOU THE MOST!

Could be your "one-and-only," this **John Anthony** coat, *right* ... slim, wool, 7/8. Works over skirts, dresses, pants ... but comes with its own wool twill pants and sweater ... so you always have a look that starts out as a look. Turnout, about $2,080. To order at Bloomingdale's; Bullocks Wilshire.... All the coat news, *far right*, the clean **Calvin Klein** lines ... in fur! His 7/8 narrow-falling cardigan—amber sheared muskrat. For Alixandre, about $2,500. Henri Bendel; Nan Duskin; Claire Pearone; Bonwit Teller, Chicago; Suzette International, Santa Fe, NM. You see it here with his red sweater (angora/lamb's wool, about $130), and golden brown tweed skirt (about $116). Bloomingdale's; Kaufmann's; Garfinckel's; Higbee's; I. Magnin. Hair, Bob Fink of Pipino-Buccheri Salon and John Sahag; makeup, Arnold Pipkin. Accessories, on next to last pages.

John Stember

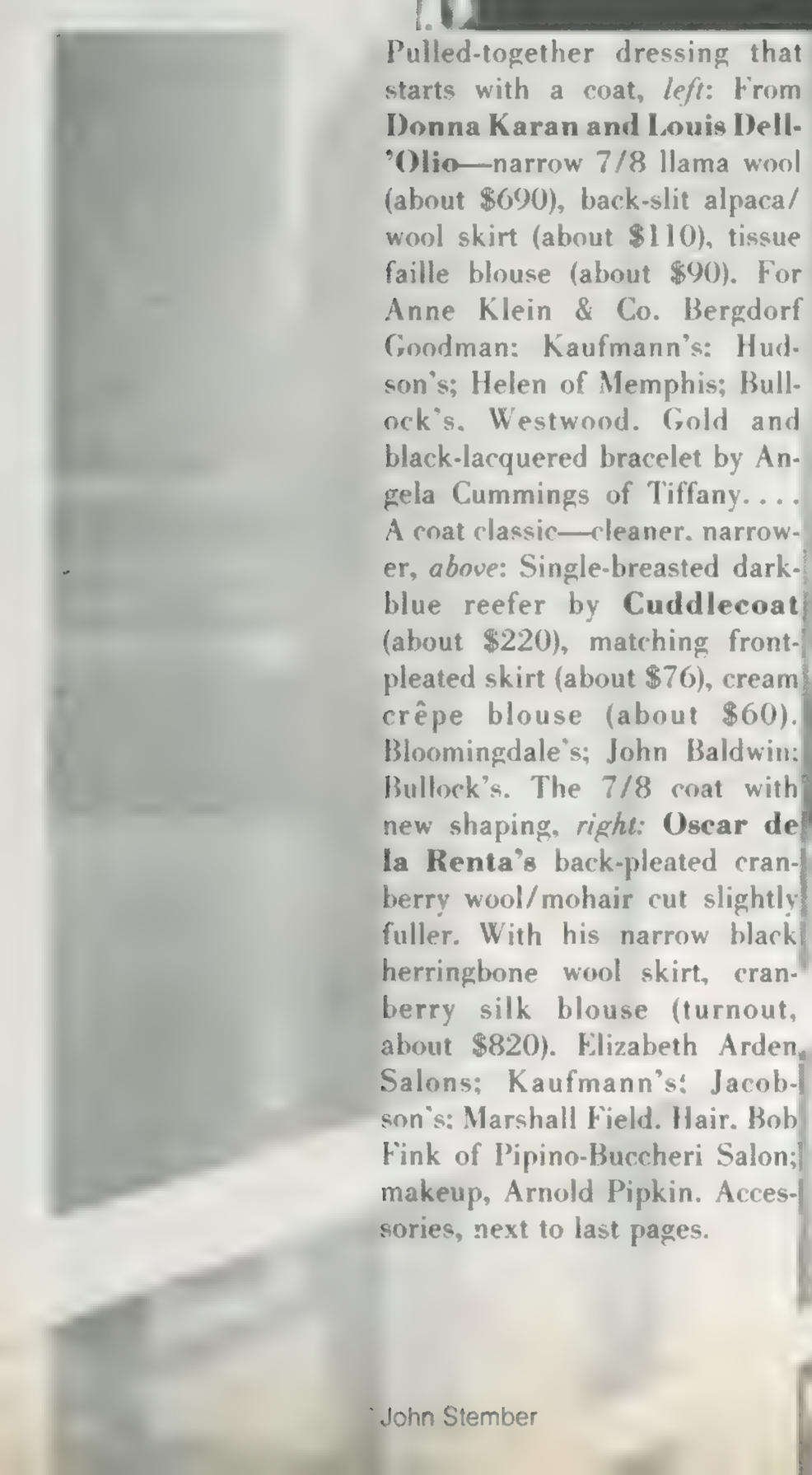




The length
isn't the only news. This fall,
a coat starts out
with its own skirt-and-blouse...
with a total look.
AMERICAN STYLE—
IT GIVES
YOU THE MOST!



THE NEW YORK COLLECTIONS





Pulled-together dressing that starts with a coat, *left*: From **Donna Karan and Louis Dell-'Olio**—narrow 7/8 llama wool (about $690), back-slit alpaca/wool skirt (about $110), tissue faille blouse (about $90). For Anne Klein & Co. Bergdorf Goodman: Kaufmann's: Hudson's; Helen of Memphis; Bullock's. Westwood. Gold and black-lacquered bracelet by Angela Cummings of Tiffany.... A coat classic—cleaner, narrower, *above*: Single-breasted dark-blue reefer by **Cuddlecoat** (about $220), matching front-pleated skirt (about $76), cream crêpe blouse (about $60). Bloomingdale's; John Baldwin: Bullock's. The 7/8 coat with new shaping, *right:* **Oscar de la Renta's** back-pleated cranberry wool/mohair cut slightly fuller. With his narrow black herringbone wool skirt, cranberry silk blouse (turnout, about $820). Elizabeth Arden Salons; Kaufmann's; Jacobson's; Marshall Field. Hair, Bob Fink of Pipino-Buccheri Salon; makeup, Arnold Pipkin. Accessories, next to last pages.

John Stember



At night,
some of the best looks
are based on a new
ornamented sweater.
With all the ease,
the unlimited options
dressing-in-pieces
always gives you.
AMERICAN STYLE—
IT GIVES
YOU THE MOST!

The new beaded sweater, *far left*: **Kasper's** fur-blend black pullover with blue bugle beading (about $150), narrow black wool crêpe trousers (about $102). For J.L. Sport. Altman's; Garfinckel's; Halle's; Carson Pirie Scott; Neusteters; Bullock's, Westwood. Concord watch. . . . Makeup at night with a richness all its own—Smoke eye shadow, Midnight Rose lipstick, from Chanel's new fall makeup collection, Visage Chanel Automne '79/Audacious. . . . The sweater and blouse, *above left*: From **Donna Karan and Louis Dell'Olio**—angora cardigan with slightly gathered shoulders (about $280), and beaded polyester georgette blouse (about $270). With dirndl pants in plum silk (about $200). For Anne Klein & Co. Bloomingdale's; Kaufmann's; Hudson's; Frost Bros.; Bullock's, Westwood. . . .The gleam of threaded silver, *left*: **Bill Kaiserman's** ribbed wool knit bolero shot with Lurex (about $234), matching pullover (about $145). Over a front-pleated black wool gabardine skirt (about $155). For Rafael. Elizabeth Arden Salons; Garfinckel's; Martha, Palm Beach & Bal Harbour; Hudson's; Stanley Korshak; I. Magnin. Hair, Bob Fink of Pipino-Buccheri Salon; makeup, Arnold Pipkin, Joey Mills. Accessory information and additional stores, next to last pages.

John Stember





The right makeup. The right haircut. This fall's foolproof beauty to work with this fall's fashion

When something is foolproof, you know it's going to work. You can spend a minimum of time (which is all most of us have today) and still get maximum results—which is the real "beauty" of the story on these six pages.

First, because it's the biggest news and where you'll see the most change, the new makeup colors. And, for the first time in a long time, they're real makeup-color colors: violet, mauve, plum, rose, pink-berry. With a difference: the sheerness of texture in makeup today, the lightness of application (*how* you wear color has never counted for more) gives you a real makeup, but with a cool, attractive finish. It's never excessive or overdone.

THE CHANGE CLOSE-UP: NEW COLORS . . . AND A NEW APPROACH TO THE WAY YOU WEAR COLOR

The color makes the biggest difference, *left*, and makes you more aware of "makeup." But the textures are sheer, light; the application light-handed, careful. The look—one that has finish and softness, no excesses. The color is balanced on eyes and lips, and because you stay within tones of one color—here, it's a plummy-mauve—it's easier to handle, much more foolproof. On eyes: three soft shadows dusted from the lid to brow bone, the most color at the outer corner. To put color on neatly, Wendy Whitelaw, who did all the makeup on these pages, suggests a sponge-tip applicator—"More control than a brush." All around the eye—defining it—a "rim" of the darkest-color shadow. . . . Lips have equal impact, a different color intensity—pencil-rimmed first for definition, filled in with a slightly lighter-color lipstick. Everything here is from the new Estée Lauder Grand Cafe Colors Collection: Plumwood/Romantic Mauve/Golden Grape Pressed Eyelid Shadows; Perfect-Line Lip Pencil in Wineberry; Winedipped Plum Tender Lip Tint. On these pages: makeup by Wendy Whitelaw; hair, Marc Pipino of Pipino-Buccheri Salon. Hoffritz magnifying glass.

Penn

FOOLPROOF BEAUTY





The color message continues. With a new attention to the way makeup goes on— it makes all the difference now

As important as color is, it's not the whole story. The secret to this makeup—and its foolproof quality—is the way you wear it. And the way it works: in a season of darker colors in clothes, of black (day and night); in a season where there's a new level of ornamentation for evening, you need makeup that adds definition of its own, makeup that keeps you from fading into the background. With any of the new colors, you have what you need. And you have a definite—and very appealing—look of makeup. The reason? The color itself and the clean, flawless way it goes on now. More of the change: the same colors go from day to night—you simply vary the intensity or add a few shimmered highlights. Day or night, there's never a sharp contrast. It's a much more monochromatic look; you're always working with tones of one color. And the new colors work with all skin shades—light, medium, dark. It's a foolproof makeup...for everyone!

COLOR COMES ACROSS LOUD AND CLEAR—
WITH A CLEANLY DEFINED MOUTH, A NEW
SHAPE TO NAILS, A NEW FINISH EVERYWHERE

Part of the same story—the lip and nail colors, *left:* wine-berry colors from the deepest end of the palette for fall. Colors that take a little more know-how in the application. For lips, that can mean starting with a base—sheer, thin foundation, followed by a dusting of powder. For the clean line: a darker lip pencil before you get to the actual color. And the finish is more matte: the shine you see is built into lipstick now; you don't want a high gloss with this kind of intensity. To "set" the color—blot with a tissue. . . . For nails, not only new color but a new shorter, rounder shape—a good working length. What makes the color work: nails that are well cared for—no splits, cracks. And—between manicures—a topcoat every other night to help prevent chipping and peeling. The colors, *opposite*, are from Princess Marcella Borghese: Cranberry Currant Lip Liner, La Scala Red Lipstick, Ruby Brilliante Nail Cristallo. Makeup, Wendy Whitelaw; manicure by Diana of Moi Cosmetology. Cashmere turtleneck: Fenn, Wright, and Manson.

Penn

Foolproof...a good blunt-cut haircut. It gives hair a new look, it sets up everything that follows

When we talk about line this season, we're talking about more than a fashion difference. One of the first places you see it—the line of hair. Hair that's smoother, more controlled. The starting point: a new blunt-cut haircut. It is to hair what clean, well-cared-for skin is to makeup—the base, the thing that makes everything else possible. And the test of a good haircut: it has to be able to exist on its own—you should be able to wash it and go with a minimum of fuss regardless of the weather, the situation. In other words...it's foolproof.

WHAT YOU'RE AFTER NOW: A HAIRCUT THAT'S SIMPLE, MANAGEABLE; HAIR THAT'S SHINY, HEALTHY-LOOKING

It's all in the cut, *opposite*—the line, the control, the minimal upkeep. You can change the look—pull hair up or back for day, add a jeweled barrette at night. But you don't *have* to do anything—the right cut does all the work. To maintain it, "A trim every six weeks," says Marc Pipino who did the hair on these pages—and the "squared-off, blunt cut" here. He also recommends: everyday shampooing, quick, blow-drying (with head bent over).

For the shine—conditioning is key. But if your hair needs more of a "lift," try one of the new hair colors. It's more highlighting than all-over color now, with an emphasis on softness. Sometimes, it's color that just skims the surface of the hair and doesn't touch the roots at all. Always, easy, natural-looking color. . . . An easy hair-care program to follow at home: Vidal Sassoon's three-step system—Shampoo, Hair Moisturizer, Final Rinse.

Makeup, *right*, with more of the change, more of the colors for fall. From the new Calvin Klein Amber Face: Burnt Amber Powdered Eye Shadow; Amber Smoke Eye Color Pencil; Red Amber Lip Color; Red Sienna Nail Enamel. Calvin Klein suède jacket. Nikon camera.

Penn



FACTS ON SLEEP

By Jane Ogle

We spend a third of our life sleeping. We worry if we can't go to sleep. We feel better after a good night's sleep. We wonder if we can get along with less sleep. And we all ask the same question: "What is sleep?"

BASIC INFO

Scientists now often spend seven sleepless nights a week in a lab in order to study sleep and try to find the answer to what sleep is. They still are not sure just what sleep is supposed to do, but they know a great deal more about it than they did even a few years ago. Much of this new information is derived from recordings of brain waves (electroencephalogram or EEG), eye movements (electrooculogram or EOG), and muscle activity (electromyogram or EMG), as well as breathing, pulse, temperature, blood pressure, and other body functions.

Two kinds of sleep

During the night, you alternate between two *completely different* kinds of sleep. One is dreaming sleep, and it has come to be called REM sleep because of its characteristic Rapid Eye Movements. The other is non-dreaming sleep, called non-REM. (There are other names for these two kinds of sleep, but REM and non-REM are the most widely used.)

Non-REM sleep

Normal sleep starts with non-

(Continued on page 550)

SHORT TAKES ON SLEEP

Getting all your food in a single meal each day is not the best way to eat. And perhaps getting all your rest in a single eight-hour stretch may not be the best way to sleep.

Naps

In older civilizations and regions of the world, such as the Mediterranean, naps are an ancient and healthy tradition. The Italian word for nap, *siesta*, means the "sixth hour"—counting from the time you get up. The Greeks call a nap *messi medianos ipnos*—the "sleep in the middle of the day."

"I've studied people in Spain and Italy," says Dr. Hartmann, "and I'm convinced that some people, including some Americans, can get along better sleeping two hours during the day and five or six hours at night—if they can manage it. I also think you can get along on less sleep if you distribute it differently."

Getting more mileage out of less sleep

Here is Dr. Hartmann's special sleep recipe for people who want as much time to work as possible. You can do this only if your time is your own—if you are, for instance, working freelance.

What you do is: Go to bed at the usual bedtime, around 11:00 P.M., and sleep for two hours. That would give you most of your deep sleep. Then get up and work for six hours. Go back to bed at seven in the morning—when most of us are able to get our dreaming sleep—and sleep three more hours.

"You do not feel good at the beginning of this regime," Dr. Hartmann says. "It takes you about a month to get used to the schedule, and you feel really messed up for the first few weeks. But if you are willing to keep it up—and stick with it, not change every other day—I believe it could be very satisfactory. People I know have tried it and found it to be a success."

SLEEP DISORDERS

Sleep disorders have many causes and take many forms. Some are a passing inconvenience; some, an affliction that lasts two or three years; others, a lifelong burden; and still others, a cause of disability and death. Certain ages or certain groups can be singled out: children, the middle-aged, the old, women, men. Or there may

(Continued on page 551)

SLEEP RHYTHMS

Sleep is part of the rhythmical pattern of our daily life, one of the basic biological processes that oscillate day and night with cyclic regularity. These fluctuations are governed by clocks within our body that, as Dr. Weitzman puts it, "strike the tempo for when we wake, sleep, dream" or perform any of more than a hundred physiological functions—all geared to the internal twenty-*five*-hour schedule our body runs on when cut off from outside cues.

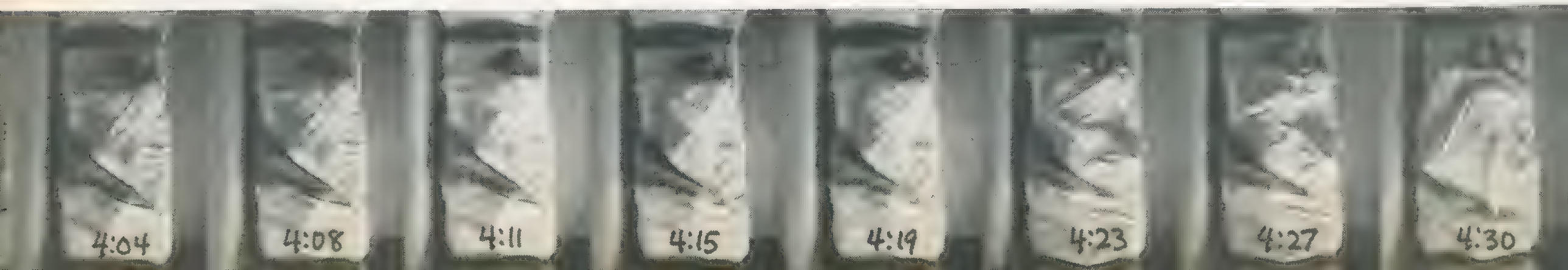
Searching for a word to describe these natural rhythms, Franz Halberg, M.D., head of the Chronobiology Laboratory at the University of Minnesota, coined "circadian"—from *circa* meaning about and *dies* meaning day. If we were to be cut off from the outside world and allowed to "free run," our body would obey the ticking of its twenty-five hour circadian clock, which is, according to Daniel F. Kripke, head of the Sleep Disorders Clinic at the Veterans Administration Hospital in La Jolla, California, "accurate to within about five minutes—just as good as a Mickey Mouse watch!"

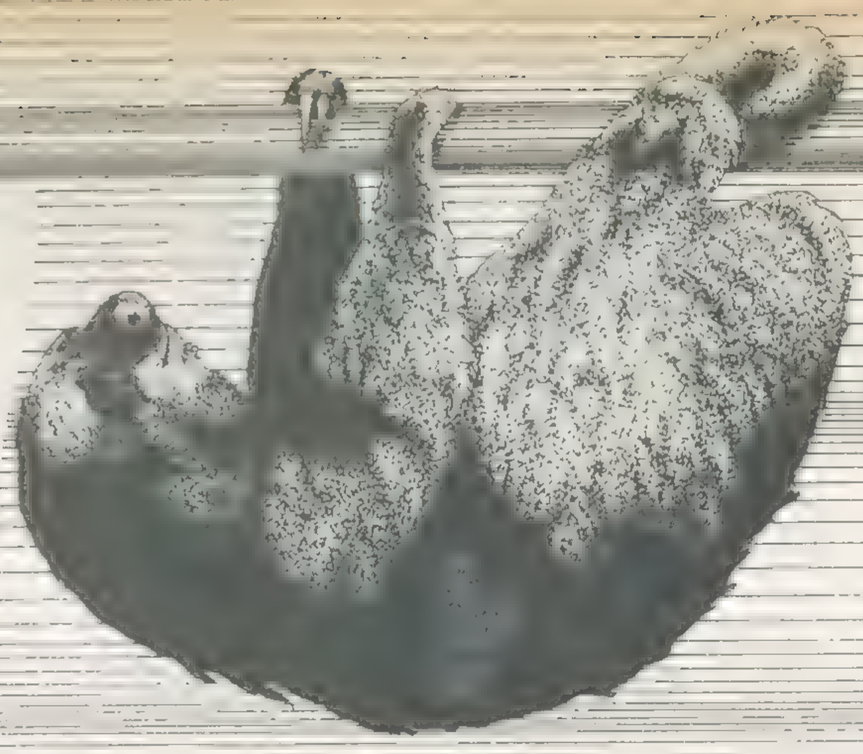
We are, however, "entrained" to the twenty-four-hour day of

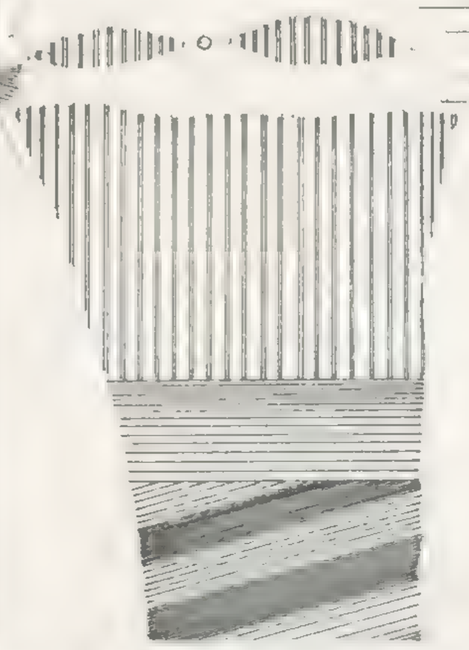
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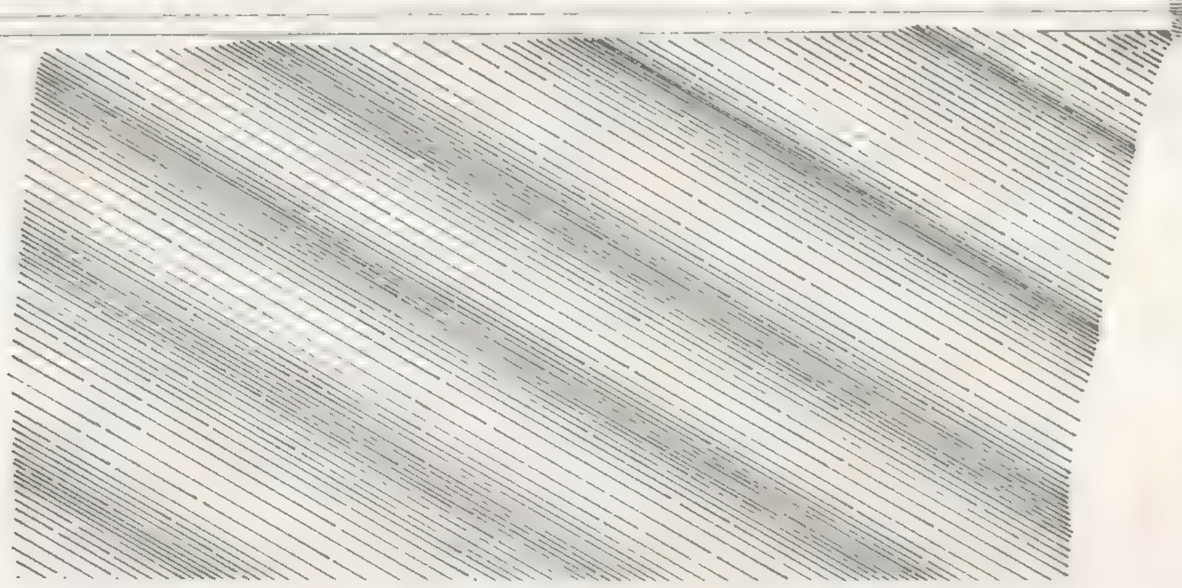
SLEEP-CYCLE FILM

This film-strip record of a sleeper-for-science was shot by photographer Ted Spagna, working with J. Allan Hobson, M.D., co-director of the









Monica Incisa

The sloth does live up—or down—to his reputation: he sleeps twenty hours a day, which sets the mammalian record. Human beings usually sleep about eight hours. And so, as it happens, do moles—a good two hours less than hedgehogs, one hour more than cows and guinea pigs. The giraffe and the elephant sleep only four hours—and, at the other end of the spectrum, Dall's porpoise and the shrew do not sleep at all.

SEX CYCLES AND SLEEP

Sexual arousal—in men and, perhaps, in women—goes through a nightly cycle that is synchronized with the periods of dreaming (REM) sleep. The first systematic study of the relationship between the phenomenon of the REM cycle and the cycle of Nocturnal Penile Tumescence (NPT), as it is now called, was done fifteen years go by Ismet Karacan, M.D., D.Sc., head of the Sleep Research Laboratory and Sleep Disorders Center at Baylor College of Medicine in Houston and director of research at the V.A. Medical Center in Houston. He has put his findings to use in diagnosing the causes of impotence.

What Dr. Karacan does is monitor the patient in the sleep laboratory (changes in the circumference of the penis are recorded with a transducer—a simple ring device). If a full erection occurs during periods of REM sleep, then the cause of the patient's impotence is psychological. Behavior therapy, biofeedback, or psychotherapy could be effective in these cases. But if NPT is weak or absent, then the cause of his impotence is probably a physical one—such as an obstructed blood flow, a neurological disorder, or a hormonal imbalance—which may respond

(Continued on page 552)

HIBERNATION—A CURE FOR INSOMNIA

Hibernation, the winter sleep certain animals go in for, has long fascinated scientists. And if they can learn just how it works, they may one day be able to put human beings into this deep, low-temperature torpor for extended periods. There may, they say, be some sort of hibernating chemical that controls the process—perhaps different chemicals for different species.

In studies conducted at Loyola University Stritch School of Medicine, in Maywood, Illinois, Peter R. Oeltgen, Ph.D., and Albert R. Dawe, Ph. D. were able to induce hibernation in squirrels by injecting a blood substance, apparently a small peptide, taken from hibernating woodchucks. R.D. Myers, PhD., of the University of North Carolina School of Medicine in Chapel Hill, considers the potential of these findings to be enormous. "If we could find an active hibernation peptide that could work in humans, we could," he says, "send astronauts into space and let them sleep for ten days. We could potentiate the effects of an anesthetic with this peptide."

The king of hibernators is the American black bear, and Ralph

(Continued on page 552)

Harvard Medical School Laboratory of Neurophysiology at the Massachusetts Mental Health Center. The non-REM/REM sleep cycle reveals itself in a regular series of body shifts. The fourth of these nightly cycles starts at 4:27 A.M. and runs through 5:50 A.M. Notice body move-



FACTS ON SLEEP

HAVE YOU HAD YOUR SLEEP PHYSICAL?

There is growing evidence that a physical checkup done while you are asleep can reveal things which may be missed in a waking physical. "The body functions differently when asleep than when awake," Dr. Dement says. "It is conceivable that somebody can be healthy when awake and very ill when asleep." Measuring cerebral blood flow, heart function, breathing, autonomic nervous system activity, metabolic processes, and other functions during sleep may, he says, provide valuable clues to serious or potentially serious conditions and prompt moves to counter them. And it may be easier to check on a given waking condition during sleep.



SLEEPING-PILL PANDEMIC

Sleeping pills are among the most widely prescribed medication in the world. And frequently *mis*prescribed and *over*prescribed—what with habituation, lethal overdoses, physical and mental impairment, hazardous interactions with alcohol and other drugs, and distortion of sleep patterns. In the United States alone, one billion sleeping pills are swallowed during a year. And if you add over-the-counter sleeping aids, the total is three billion. Quentin Regestein, M.D., of Harvard Medical School, who heads the Sleep Clinic at Peter Bent Brigham Hospital in Boston, calls it an "American pandemic."

The Institute of Medicine (IOM) of the National Academy of Sciences has taken a long and learned look at this problem. "It is difficult to justify much of the current prescribing of sleeping medications," IOM reported. "As a class of drugs, hypnotics (sleeping pills) should have only a limited place in contemporary medical practice." Here are two key points made in IOM's report:

- The hazards of the benzodiazepines, including flurazepam (Dalmane), diazepam (Valium), nitrazepam (Mogadon), and chlordiazepoxide (Librium), are not widely recognized by physicians. Although these drugs are, overall, safer than the older barbiturates, in some ways they may be even more dangerous—for instance, in the potential for interfering with coordination and alertness which some of them have.
- The effectiveness of most sleeping pills drops off after a few days, and after two weeks, there is scant evidence that they are of any use against insomnia. Instead, what you often get is a rebound effect. But most benzodiazepine and barbiturate prescriptions are written for thirty tablets or more—and refills are casually granted. So up to two million people may be taking the pills every night for more than two months at a time—and having more trouble getting to sleep than before medication. The Institute recommends that sleeping pills be prescribed for only a few nights at a time in specific situations. They should be avoided whenever people are depressed, drink too much, or have breathing problems. Pregnancy, liver or kidney disease, and old age call for the greatest caution in sleeping-pill use.

(Continued on page 552)

GOOD-SLEEP FOOD

Does what you eat at dinner affect your sleep? Yes, very much so, say British researchers at St. George's Medical School in London. Tests done there came up with these varied results:

- A meal high in carbohydrate and low in fat reduced deep non-REM sleep and increased dreaming, or REM, sleep.
- A high-fat, low-starch meal also increased REM sleep but apparently did not affect non-REM sleep.
- Both off-balance meals induced sleep faster and made sleep last longer than a well-balanced meal did.
- A well-balanced meal produced the healthiest sleep pattern.

How much you eat and when you eat it can also make a difference. "Some people," Dr. Hartmann says, "have insomnia when they eat irregularly—eating at midnight one night and at five the next. If they keep that sort of thing up," he adds, "it really can interfere with sleep cycles. I get them to eat more or less the same kind of meal at more or less the same time every evening, and this does help."

(Continued on page 553)

THE NO-EXERCISE WAY TO RELAX

If there is one thing we are not likely to have a shortage of it is advice on ways to relax. But the best source—and the one relaxation experts themselves turn to—is Edmund Jacobson, M.D., Ph.D., director of the Laboratory of Clinical Physiology in Chicago and author of *You Must Relax* (McGraw-Hill). It was he who introduced the term "relaxation," as it is currently used, in his doctoral thesis at Harvard in 1910. At ninety-one, he is vigorous proof that his theories on relaxation do, indeed, work.

All nervous tension means, according to Dr. Jacobson, is that you have muscles which are unnecessarily tense. The greater the muscular contraction, the higher the electrical activity in the nerves relaying messages from the brain to the muscles and from the muscles to the brain. When, however, muscles are totally uncontracted, monitoring devices show zero activity in the nerves. "If you are as limp as a rag doll," Dr. Jacobson says, "you are then truly relaxed."

Suppose you are lying down to rest. You may think you are relaxed, but you are probably still quite tense. This is revealed by slight movements—a wrinkling of the brow, a frown, shifts of the head or, a finger or a leg. Your breathing is slightly irregular. Your pulse rate, blood pressure, and temperature are higher than they would be if you were, in fact, completely at rest.

Getting rid of this kind of unsuspected residual tension is the central feature of Dr. Jacobson's method. You have to *learn* how to relax fully, just as you have to

(Continued on page 553)

SLEEP—THE LONG AND SHORT OF IT

How long should you sleep? As a rule of thumb, the eight-hour prescription that Maimonides came up with in the eighth century still holds—at least according to Dr. Kripke's recent findings. In reanalyzing a six-year survey the Amerian Cancer Society had done of over a million people and which incidentally included sleep data, he found that the lowest mortality rate from all causes was among people who slept between seven and eight hours a night. The result coincides exactly with that of a separate, fourteen-year-long study (still running) of Alameda County done by Lester Breslow, M.D., M.P.H., dean of the School of Public Health at the University of California at Los Angeles.

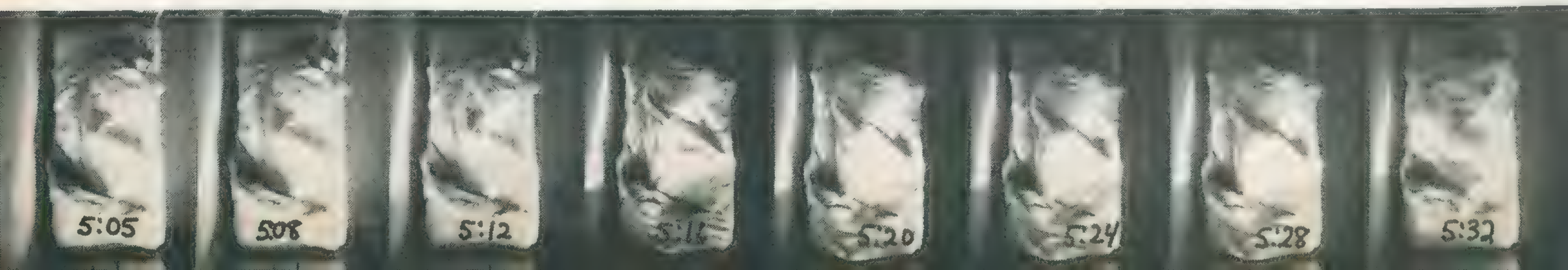
Among the other findings from the sleep-habit information in the ACS survey: mortality tended to go up in the long-sleep and short-sleep groups. Men who slept less than four hours a night had death rates almost three times those of the seven-to eight-hour sleepers—and women who slept very little also did poorly. At the other end of the spectrum, both men and women sleeping ten hours or more had close to twice the mortality of the seven- to eight-hour group.

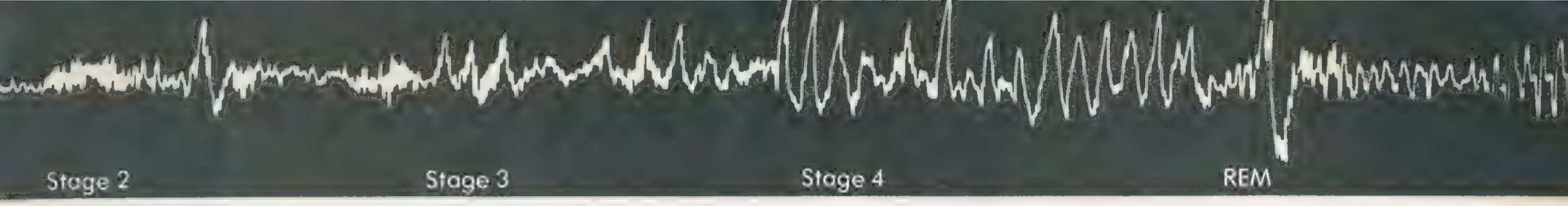
Dr. Kripke cautions that these are simply statistical associations—but says they do indicate that further studies are needed on short sleep and long sleep. In the meantime, here are some points Dr. Kripke makes:

- If you are getting somewhere between seven and nine hours of sleep a night and feel rested when you get up, you are doing all right.
- Quite a few people may be chronically short of sleep. We cut down by about an hour when we go from high school to college and then lop off another hour if we proceed to graduate school—

(Continued on page 553)

ments at 4:27, 4:30, 4:46 and 4:49—during the light and medium stages of non-REM sleep. Deep non-REM goes from 4:53 to 5:08—with no shifting of the body. REM sleep takes over from 5:32 to 5:50. There are no apparent body movements in this almost-paralyzed state. The





DREAMS

Man has long been fascinated by dreams and sought to uncode their content. Divination by dreams is a millennial practice. In ancient Greece, patients slept in the temple of Aesculapius so their dreams would reveal the cause and cure of their illness. A century ago, Freud tried to unlock the unconscious with dreams as the key.

Now, scientists are moving into the dream world. Some have tracked down the biochemical workings of the brain in such minute detail that dreams seem to be mere by-products of physiological processes, with little or no relation to our waking consciousness. Other researchers are discovering a specific carry-over from daytime reality into nighttime imaginings. One of these is Howard P. Roffwarg, M.D., director of the Sleep Research Unit at the University of Texas Health Science Center at Dallas. In the famous Red Goggle experiment, which he conducted with John H. Herman, Ph.D., volunteers saw life through red lenses for a few days. Their dreams then took on a reddish hue.

Dr. Herman and Dr. Roffwarg now have students wearing "minification" lenses all day—the effect is like looking through the wrong end of a telescope. The visual field is compacted, and the eye has to move only 30 degrees to cover the normal 210-degree field of vision. This creates an Alice in Wonderland world in which people misjudge distances, and objects seem to be farther away and smaller than they actually are. The investigators want to find out if this view of life will pass over into dreams and if REM eye movements will be curtailed just as daytime ones are.

Dreaming, or REM, sleep, is an extraordinary biological state, Dr. Roffwarg says—and maybe a mechanism that allows us to stimulate our own brain from within (particularly important for brain development *in utero*).

The Red Goggles experiment showed that recent sensory images can have a vivid effect on our dreams. Other studies indicate that early-night dreams most closely reflect events of the preceding days and the world around us. The later in the night the dream occurs, the further back it seems to go in time—sometimes reaching to childhood.

Can we dream of things we have never seen? Dr. Dement says, yes—"if they are recombinations, inversions, or resemblances of things we have seen."

Dreams can certainly serve artistic creation, Dr. Dement notes. The most famous instance is Coleridge's "Kubla Khan"—a fragment of a much longer poem composed in a dream.

Dreams can also solve scientific problems that have defied conscious efforts for years—for instance, a dream led to the theory of chemical transmission of nerve impulses *and* a Nobel prize for Otto Loewi. Another Nobelist, Albert Szent-Gyorgi, often wakes in the middle of the night with the answers to questions that have baffled him all day.

"It is likely that artistic creation and problem solving occur in dreams more often than the documentation suggests," Dr. Dement says. "An intent waking preoccupation appears to be an important factor."

Dreams can also peer into the future. Some years ago, Dr. Dement was a heavy smoker. And then one night, he had a vivid and detailed dream of being diagnosed as having incurable lung cancer. "I will never forget the surprise, joy, and exquisite relief of waking up," he recalls. "I felt I was reborn." Needless to say, he quit smoking then and there.

"Only the dream can allow us to experience a future alternative as if it were real," Dr. Dement says, "and thereby provide a supreme enlightened motivation to act upon this knowledge."

WALK, DO NOT RUN, TO BED

If you get a good amount of exercise, you are much more likely to sleep well than if you simply sit all day. But experts do stress two points:

- Get your *vigorous* exercise—running, biking, squash, whatever—in the morning or afternoon.
- Complement this, if you like, with some milder exercise in the evening—a walk, perhaps. It is both physically and mentally relaxing. But do not go in for anything strenuous near your bedtime, because it might keep you awake.

When you do a lot of heavy physical exercise during the day, this can actually change the pattern of your sleep. "After climbing an Alp, I'm pretty sure you would have more deep, non-REM sleep," says Dr. Hartmann. "After reading Einstein for several hours, however, you would probably have more dreaming—or REM—sleep. It is hard to prove, and not everyone thinks so—but I am convinced of this."

THE AGING OF SLEEP

Sleep changes with the years. "Age is, in fact, one of the few variables which show a clear-cut relationship to sleep patterns," says Dr. Hartmann, in *The Functions of Sleep*. "A newborn baby's total sleep time is extremely high—about eighteen hours out of the twenty-four. It falls gradually to adult levels somewhere between ten and twenty years of age and continues to decrease slightly throughout life."

As people get older, they not only sleep less, they sleep differently. And because many of them fail to realize that this is quite natural, they worry unnecessarily.

"What you have," says Dr. Weitzman, "is a swing from the dominant circadian rhythm of youth in which you are asleep all night and awake all day to an ultradian (less-than-a-day in length) rhythm, in which the twenty-four hours are divided up into multiple sleep-wake segments—not only during the night but also during the day.

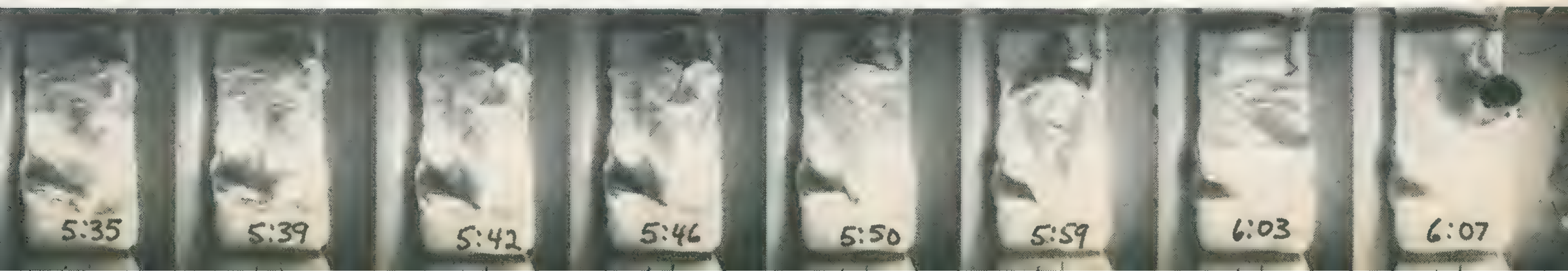
"People develop a shorter sleep time," Dr. Weitzman explains. "Instead of waking at seven o'clock, they wake at five or six. But they do not stay up as late at night as they used to—they want to go to bed at ten instead of at midnight. So there is a definite phase shift here. What's more, they wake up and go back to sleep several times during the night. They also take quite a few little naps in the daytime.

"Understanding these changes—these shifts in biological rhythm—is very important from a practical point of view. People think something is really wrong. They may go to the doctor and say, 'I'm not sleeping well.' The doctor may say, 'Take these pills.' This only makes everything worse—the pills distort sleep, especially in the elderly. Instead the doctor should say, 'Look, this is simply one of the things that happen when you get older.' "

> "One billion sleeping pills are prescribed in the United States. And if you add over-the-counter sleeping aids, the total is three billion"
>
> *Medical Times*, June 1979

sleeper awakes at 5:50, goes to the bathroom at 6:03, writes down his dream at 6:07: "...was in locker room...a girl offered me a grapefruit, which she said her trainer had given her. I said, 'No, thank you.'"

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PEOPLE ARE TALKING ABOUT...



GILDA RADNER
She's a compassionate laugher

The life-altering new motivations coming out of the U.S.A.'s limit on imported petroleum and our growing recognition that there can be no quick fix for our energy thirst, only a long-range change of habits—with President Carter continuing his pulpit oratory to preach moderation, an appeal to the American underlay of idealism often scorned in Washington but quite possibly his (and our) saving grace.... *Saturday Night Live*'s **Gilda Radner** rocking Broadway with compassionate laughter at her uninhibitedly observed, rabidly contemporary women: Roseann Roseannadanna (a piggy-funny newscaster); Lisa Loopner (a mousy, nerdy teenager); Candy Slice (a punk rock singer). Reports Gilda, "Before each show, part of me says, 'You can't make a fool of yourself in front of millions of people!' Then I'm out there having the best time of my life." ... Kids—as movie stars—(**Ricky Schroder**, **Diane Lane**, **Sara Stimson**, even **Brooke** —as in **Shields**), they are adored. As offspring, there's a startling, sad revelation in an **Ann Landers** poll of fifty thousand parents: 70 percent opted, given a second chance, not to have any children—not worth it. This wisdom from novelist **Peter De Vries**: "Who of us is mature enough for offspring before the offspring themselves arrive? The value of marriage is not that adults produce children but that children produce adults." ... Bubbles and Misha, meaning **Sills** and **Baryshnikov**—and what they have in common: head-ups. Beverly's New York City Opera Company is singing right now. When asked whether her New York State Theater office would be feminine, General Director Sills swifted, "Not only will it be feminine, it will have a chandelier!" Says a steady Misha-watcher of American Ballet Theater's new Director: "Why did he take the job? Another challenge in life. He has great leadership qualities ... and—he wants to use his brain for others." ... Aging and assurance that we are living longer with this startler from **Dr. Nathan Shock**, Genetic Research Center of the National Institute of Aging, Baltimore, Maryland: "... The sex difference in longevity is not based on social factors. Maleness is as bad a thing to have for a human being as it is for a mouse, dog, or rat. In every species that has been tested, the female lives longer than the male." ... **Sylvia Fine Kaye** (Danny's wife), a small, dark, show-biz savvy woman who's had a life-long affair with the American musical. Result: *Musical Comedy Tonight*, ninety PBS minutes—probably the zaniest TV musical show of the season. Sylvia wrote, produced, and is the visible center of it, sidelighting with such one-liners as: "Danny couldn't afford to pay me, so he married me." ... "The Rock," and its hip-swaying variations, drifting, from summer places, onto big city disco floors. Dance it cool—or "break," go wild—but essential: to look unbothered.

"Apocalypse Now"... Eleanor and Francis Coppola

While Francis Coppola (*right*) was directing *Apocalypse Now*—that immense and phantasmagorical movie of war and power—his wife Eleanor (*below*) was shooting a documentary on the making of the film, and also keeping a journal—another sort of documentary, unique in its vantage point, sensational in its riches of behind-the-scenes details, but more than merely sensational. Published as *Notes* (Simon and Schuster), the journal is riveting as a record of one of the most interesting moviemakers in the world at work, of his struggles against a plague of catastrophes (from set-wrecking storms and fires to a star's heart attack), against his own anguished self-doubt.

Eleanor Coppola's wife's-eye-view is unsentimental, empathetic, wry. As though with hand-held camera, she focuses now on Marlon Brando ("I lied. I never read it," he says to Francis about Conrad's *Heart of Darkness*, the book on which *Apocalypse* is based), now shows us the secrets of special effects ("Thirty-eight takes, and Francis said it was never the way he wanted it. The people who were playing the severed heads sat in their boxes, buried in the ground.... At one point I was sitting there looking around. The severed heads were drinking Cokes").



While film illusions were painstakingly built, personal illusions were cracking. The Coppolas' marriage was severely shaken and so, by contagion, were the self-definitions of Francis and Ellie. As *Apocalypse Now* is the story of a life journey, a man's rite of passage, *Notes* is a book of journeys—his, hers, theirs. "I wanted the effect of snapshots," Ellie says of her journal. "Instamatic snapshots—that simple and unpretentious. I wanted each entry to be a grey dot; adding up to a picture." That picture is finally about living with change and ambiguity and about marriage—the attachment, its mysteries.

Marvin Lichtner/Lee Gross Inc.



BY JOSEPH BRODSKY

In front of the Finland Station, one of five railroad terminals through which a traveler may enter or leave this city, on the very bank of the Neva River, there stands a monument to a man whose name this city presently bears. In fact, every station in Leningrad has a monument to this man, either a full-scale statue in front of or a massive bust inside the building. But the monument before the Finland Station is unique. It's not the statue itself that matters here because Comrade Lenin is depicted in the usual quasi-romantic fashion, with his hand stretched in the air, supposedly addressing the masses; what matters is the pedestal. For Comrade Lenin delivers his oration standing on the top of the armored car. It's done in the style of early Constructivism, so popular nowadays in the West, and in general the very idea of carving an armored car out of stone smacks of a certain psychological acceleration, of the sculptor being a bit ahead of his time. As far as I know, this is the only monument to a man on an armored car that exists in the world. In this respect alone, it is a symbol of a new society. The old society used to be represented by men on horseback.

And appropriately enough, a couple of miles downstream, on the opposite bank of the river, there stands a monument to a man whose name this city bore from the day of its foundation: to Peter

(Continued on next page)



Joseph Brodsky—*the internationally famous Russian poet—has dazzled U.S. readers since 1972, when he came here after exile from the Soviet Union. Currently living and teaching in New York City, Brodsky publishes his work frequently in "The New Yorker," "The New York Review of Books," and other magazines. His first major collection of poems, "A Part of Speech," will be published later this year by Farrar, Straus and Giroux.*

A GREAT RUSSIAN POET'S GUIDE TO LENINGR

Visions of Leningrad: above, the noble Winter Palace, once the home of czars, now a museum; inset, Falconet's massive "Bronze Horseman," a monument to Peter the Great; below, a courtyard made famous by Dostoevsky's novel "Crime and Punishment"

A CITY OF MYSTERY

AD

Photographic credits, these six pages, see page 547.

(Continued) the Great. This monument is known universally as the "Bronze Horseman," and its immobility matches only the frequency with which it has been photographed. It's an impressive monument, some twenty feet tall, the best work of Etienne-Maurice Falconet, who was recommended by both Diderot and Voltaire to Catherine the Great, its sponsor. Atop the huge granite rock dragged here from the Karelian Isthmus, Peter the Great looms on high, restraining with his left hand the rearing horse that symbolizes Russia, and stretching his right hand to the north.

Since both men are responsible for the name of the place, it's quite tempting to compare not their monuments alone but their immediate surroundings, too. On his left, the man on the armored car has the quasi-classicistic building of the local Party Committee and the infamous "Crosses"—the biggest penitentiary in Russia. On his right, there is the Artillery Academy; and, if you follow the direction in which his hand points, the tallest post-revolutionary building on the left bank of the river—the Leningrad's KGB headquarters. As for the "Bronze Horseman," he too has a military institution on his right—the Admiralty; on his left, however, there is the Senate, now the State Historical Archive, and his hand points across the river to the University which he built and where the man from the armored car later on got some of his education.



So this two-hundred-and-seventy-six-year-old city has two names, maiden and alias, and by and large its inhabitants tend to use neither. When it comes to their mail or identity papers, they certainly put "Leningrad," but in a normal conversation they would rather call it simply "Peter." This choice of name has very little to do with their politics; the point is that both "Leningrad" and "Petersburg" are a bit cumbersome phonetically, and anyway people are inclined to nickname their habitats—it's a further degree of domestication. "Leninn" certainly won't do, if only because this was the last name of the man (and an alias at that); whereas "Peter" seems to be the most natural choice. For one thing, the city already has been called that for two centuries. Also, the presence of Peter the First's spirit is still much more audible here than the flavor of the new epochs. On top of that, since the real name of the Emperor in Russian is Pyotr, "Peter" suggests a certain foreignness and sounds congenial—for there is something distinctly foreign and alienating in the atmosphere of the city: its European looking buildings, perhaps its location itself, in the delta of that northern river which flows into the open hostile sea. In other words, on the edge of so familiar a world.

Russia is a very continental country; its land mass constitutes one-sixth of the world's firmament. The idea of building a city on the edge of the land, and furthermore proclaiming it the capital of the nation, has been regarded by Peter the First's contemporaries as ill-conceived, to say the least. The womb-warm and traditional-to-the-point-of-idiosyncrasy claustrophobic world of Russia proper was shivering badly under the cold, searching Baltic wind. The opposition to Peter's reforms was formidable, not least because the lands in the Neva delta were really bad. They were low lands, and swamps; and, in order to build on them, the ground would have to be strengthened. There was plenty of timber around but no volunteers to cut it, much less to drive the piles into the ground.

But Peter the First had a vision of the city, and more than of the city: he saw Russia with her face turned to the world. In the context of his time, this meant to the West, and the city was destined to become—in the words of an Italian writer who visited Russia then—a window to Europe. Actually, Peter wanted a gate, and he wanted it ajar. Unlike both his predecessors and successors on the Russian throne, this six-and-a-half-foot-tall monarch didn't suffer from the traditional Russian malaise—an inferiority complex towards Europe. He didn't want to imitate Europe: he wanted Russia to *be* Europe, in much the same way as he was, at least partly, a European himself. Many of his personal friends and companions as well as the main enemies with whom he warred were Europeans; he spent more than a year working, traveling, and literally living in Europe; he visited it frequently afterwards. For him, the West wasn't terra incognita. A man of sober mind, though of frightening drinking habits, he regarded every country—his own included—where he had set his foot, as but a continuation of space. In a way, geography was far more real for him than history, and his most beloved directions were north and west.

In general, he was in love with space and with the sea in particular. He wanted Russia to have a Navy, and with his own hands this "Czar-carpenter," as he was called by contemporaries, built its first boat (currently on display at the Navy Museum), using the skills he had acquired while working in the Dutch and British shipyards. So his vision of this city was quite particular. He wanted it to be the harbor for the Russian fleets, the fortress against the Swedes who beset these shores for centuries, the northern stronghold of his nation. At the same time, he thought of this city be-

"Peter the First had a vision of the city, and more than of the city: he saw Russia with her face turned to the world"

"For the last half of the eighteenth and the first quarter of the nineteenth century the city became a real mecca for the best Italian and French architects, sculptors, and decorators. In acquiring its Imperial look, this city was scrupulous to the very last detail: the granite revetment of the rivers and canals, the elaborate character of every curl on their cast-iron grilles, speak for themselves." Below left, the Winter Channel—one of the city's pervasive water-mirrors—reflects the heart of Leningrad's Hermitage. From the rooftops of the Peter and Paul fortress—an architectural and political landmark—Joseph Brodsky looks out over the city of the past.



LENINGRAD

coming the spiritual center of new Russia: the center of reason, of the sciences, of education, of knowledge. For him, these were the elements of vision, and conscious goals, not the side-products of the military drive of the subsequent epoch.

When a visionary happens to be also an emperor, he acts ruthlessly. The methods Peter the First resorted to to carry out his project could be at best defined as conscription. He taxed everything and everyone to force his subjects to fight the land. During Peter's reign, a subject of the Russian crown had a somewhat limited choice of being either drafted into the Army or sent to build St. Petersburg, and it's hard to say which was deadlier. Tens of thousands have found their anonymous end in the swamps of Neva's delta, whose islands enjoyed a reputation similar to that of today's Gulag. Except that in the eighteenth century you knew what you were building and also had a chance in the end to receive the last rites and a wooden cross on the top of your grave.

Perhaps there was no other way for Peter to insure the execution of the project. Save wars, Russia until his reign never knew centralization and never acted as an overall entity. The landslide coercion exercised by the Bronze Horseman to get his project done united the nation for the first time and gave birth to the Russian totalitarianism whose fruits taste no better than did the seeds. Mass had invited a mass solution, and neither by education nor by the Russian history itself was Peter prepared for anything else. He dealt with the people in exactly the same fashion as he dealt with the land for his would-be capital. Carpenter and navigator, this ruler used only one instrument while designing his city: a ruler. The space unrolling before him was utterly flat, horizontal, and he had every reason to treat it like a map, where a direct line suffices. If anything curves in this city, it's not because of specific planning but because he was a sloppy draftsman whose finger would slide occasionally off the edge of the ruler and the pencil followed this slip. So did his terrified subordinates.

This city really rests on the bones of its builders as much as on the wooden piles that they drove into the ground. So does to a degree, nearly any other place in the Old World; but then history takes good care of unpleasant memories. St. Petersburg happens to be too young for soothing mythology; and every time a natural or premeditated disaster takes place, you can spot in a crowd a pale, somewhat starved, ageless face with its deep-set, white-stopped eyes, and hear the whisper: "I tell you, this place is cursed!" You'll shudder, but a moment later, when you try to take another look at the speaker, the face is gone. In vain, your eyes will search the slowly milling crowds, the traffic creeping along: you will see nothing except the indifferent passersby and, through the slant veil of rain, the magnificent features of the great Imperial buildings. The geometry of this city's architectural perspectives is perfect for losing things forever.

But on the whole the sentiment about Nature returning some day to reclaim its usurped property, yielded once under human assault, has its logic here. It derives not so much from the long history of floods that have ravaged this city as from the city's palpable, physical proximity to the sea. Even though the trouble never goes beyond the Neva's jumping out of her granite straitjacket, the very sight of those massive leaden waves of clouds rushing onto the city from the Baltic makes the inhabitants weary with anxieties that are always there anyway. Sometimes, especially in the late fall, this kind of weather with its gushing winds, pouring rain, and the Neva tipping over the embankments lasts for weeks. Even though nothing changes, the mere time factor makes you think that it's getting worse. On such days, you recall that there are no dikes around the city and that you are literally surrounded by this fifth column of canals and tributaries; that you are practically living on an island, one of the one hundred and one of them that you saw in that movie—or was it in your dream?—that gigantic wave which et cetera, et cetera; and then you turn on the radio for the next forecast. Which usually sounds affirmative and optimistic.

But the main reason for this sentiment is the sea itself. Oddly enough, for all the naval might that Russia has amassed today, the idea of the sea is still somewhat alien to the general population. Both folklore and the official propaganda treat this theme in a vague, if positive, romantic fashion. For an average person, the sea is associated most of all with the Black Sea, vacations, South, resorts, perhaps palm trees. The most frequent epithets encountered in songs and poems are "wide," "blue," "beautiful." Sometimes you might get "rugged," but it doesn't jar with the rest of the context. The notions of freedom, open space, of getting the hell out, are plainly suppressed and consequently surface in the reverse forms of fear of water, fear of drowning. In these terms alone, the city in the Neva delta is a challenge to the national psyche and justly bears the name of "a foreigner in his own fatherland," given to it by Nickolai Gogol. If not a foreigner, then at least a sailor. In a way, Peter the First has achieved his goal: this city became a harbor, and not only literally; metaphysically, too. There

(Continued on next page)

LENINGRAD

"It's as if Leningrad were constantly being filmed by its river. ...No wonder this city sometimes seems an utter egoist"



(Continued) is no other place in Russia where thoughts depart so willingly from reality: it is with the emergence of St. Petersburg that Russian literature came into existence.

However true it might be that Peter was planning to have a new Amsterdam, the result has as little in common with that Dutch city as does its former namesake on the shores of the Hudson. But what went, in the latter, up, in the former got spread horizontally; the scope was the same. For the width of the river alone demanded a different scale of architecture.

In the epochs following Peter's, they've started to build, not the separate building, but whole architectural ensembles, or, more precisely, architectural landscapes. Untouched till then by European architectural styles, Russia opened the sluices and the baroque and classicism gushed into and overflooded the streets and embankments of St. Petersburg. The organ-like forests of columns sprang high and lined up on the palatial façades ad infinitum in their miles-long Euclidian triumph. For the last half of the eighteenth and the first quarter of the nineteenth century, this city became a real mecca for the best Italian and French architects, sculptors, and decorators. In acquiring its Imperial

(Continued on page 543)

"Every criticism of the human condition suggests the critic's awareness of the higher plane of regard, of a better order. . . . the architectural ensembles of St. Petersburg were—and still are—perceived as the closest possible incarnation of such an order." Above, left, the Moika canal reflects the harmonious proportions of the cityscape; inset, the bust of Gogol, Leningrad's great literary forebear, watches over the city; below, the proud equestrian sculpture atop the Arch of Triumph in Uritski Square testifies to the city's profusion of ornament; and, above, the famous central fountain of Petrodvorez, near Leningrad, hints at the area's impressive wealth of waterways.







Discovering America's lost modern master: an art-historical mystery

By Barbara Rose

January is not a nice month in Paris. In fact, January—wet, cold, and grey—is so bad that Paris, its skyline obscured by a thick blanket of heavy fog, hardly seems like Paris at all. But January, not April, is the month William Agee, director of the Houston Museum of Fine Arts, and I reminisce about. We figure that, between us, we have spent five miserable Januaries in Paris. What were we doing there? We were tracking down leads (which usually turned out to be false), gathering any bits of information that might help us to solve the mystery of Patrick Henry Bruce, one of the first American abstract painters, who lived most of his short and unhappy life in Paris.

Agee and I both had become fascinated by Bruce's strikingly original abstract still lifes to the point of obsession with the strange reclusive descendant of the celebrated Virginia orator Patrick Henry who took his ancestor's words "liberty or death" so seriously that he killed himself in

THE SEARCH FOR PATRICK

Opposite, top: Patrick Henry Bruce (at extreme right), descendant of an American patriot, stands behind his teacher in Henri Matisse's Paris sculpture class, about 1909. Center: Photograph of Bruce (Paris, 1930) and his last work, a charcoal drawing resembling the Frenchwoman he left to return to the U.S. Above: Still-life abstraction, oil on canvas (35" x 46"), incorporating Matisse's color theories with Cubist structure; painted by Bruce in 1925, now at the Philadelphia Museum of Art, gift of the Woodward Foundation. Bruce's first one-man show is at New York's Museum of Modern Art.

1936 rather than find his freedom curtailed. We were fascinated with Bruce because he was the only American accepted as an equal by the French painters who invented modern art. Among the first abstract painters, Bruce renounced abstraction in 1917 for a uniquely original form of Cubism that was not flat but sculptural and three-dimensional, depicting concrete objects rather than non-objective signs. Not until we went to work in earnest on Bruce, however, did we realize that he based his illusionistic projections on engineering drawing rather than on pictorial perspective—which explained why his work looked so weird to his contemporaries.

When we started our research on Bruce, we believed his suicide was motivated by despondency over the fact that his paintings were not only misunderstood and maligned but literally invisible to his contemporaries, because the problems he had set himself were so advanced they could not be understood until they were put in the context of the *(Continued on page 539)*



The building at 6 rue Furstenberg where Bruce lived and painted for twenty years; Delacroix's studio, also in this building, is now a museum.

HENRY BRUCE

Top left, The Museum of Modern Art; center, The Museum of Fine Arts, Houston.



Margaret Thatcher—Britain's new Prime Minister and the first woman to head a European government—consistently raises the hopes, and the hackles, of British subjects across the Isle. Questions abound: What can a woman accomplish in a traditionally male-dominated government? Will this self-proclaimed non-feminist ever become a model for other women—in England and abroad—once they've grown accustomed to her ways? Will Margaret Thatcher's male colleagues praise or blame her if, as planned, she revamps her nation's policies and infuses them with a new energy—her own?

Questions so pertinent are the province of experts. On the pages that follow, Dame Rebecca West—novelist, feminist, sovereign of English letters—takes a penetrating look at Mrs. Thatcher: an eminence viewing an eminence. Arthur Schlesinger, Jr.—consummate historian and political seer, and author of "Robert Kennedy and His Times" (Houghton Mifflin)—offers an American perspective on England's fair lady and probes the deepest meanings, both political and historical, of Margaret Thatcher's reign.

MARGARET THATCHER

THE POLITICIAN AS WOMAN

By Rebecca West

Mrs. Thatcher has a handicap like an iron ball and chain round her ankle. She is a beautiful woman and beautiful in a way that arouses cynicism. She looks like the heroine of a soap opera. She has the brow that means candor, the sensitive and mobile mouth that means that when she is being candid she is talking the intelligently elicited truth; she has the set of head and the stance that means courage. She is also dazzling. She has a blue evening dress—made, I think, by the Japanese designer Yuki—in which she looks like something out of the ballet. And she only looks dazzling when it is the proper time and place to dazzle. Therefore, I pronounce her the most heavily handicapped Prime Minister that ever headed a British government. She always looks right.

Let me recount a story about two men who were not Prime Ministers but at one time seemed likely to make that grade. A number of years ago Hugh Gaitskell went to the theater with a party. He had been an assistant economics professor, and he looked like the pleasant academic he was, so that a female friend was surprised by a complaint he uttered as he left the

Marlow/Sygma

theater at her side. In front of them was walking a gifted lawyer, now Lord Shawcross, later an esteemed judge but then a man with political ambitions, who had the dashing charm of the best sort of racing car.

On their way they were passing several bus queues, and Gaitskell said to his female friend, "Just look at the people in the queues. They are all looking at us just to pass the time. But when their eyes fall on my face they just slide off again. Now when they look at Shawcross, they go on looking at him so long as they can see him. I wish I was supervisible like that. It must be useful to a politician."

The female friend found herself, some days later, relating this simple tribute to Lord Shawcross, who with characteristic common sense replied, "Supervisible, am I? Well I suppose that explains why nobody remembers my speeches in the House of Commons or in court. They're too busy looking at me. Thanks, I'd rather be as nearly as invisible as——." He then named a number of colleagues, all of whom followed a quiet male pattern.

These words have often echoed in my mind during the last few days. It is to be found that Mrs. Thatcher is so supervisible that nobody listens to what she says, and considers how she is qualified to say it. They do not grasp that she is a capable tax lawyer. This is a pity, for it is what Great Britain needs at this moment.

THE WOMAN AS POLITICIAN

By Arthur Schlesinger, Jr.

Margaret Thatcher is Great Britain's first woman Prime Minister—a formidable woman and a formidable fact. But what may be even more formidable is the strategic point she occupies in the campaign of history. For she has set herself a mighty task—nothing less than to reverse the socialist policies that have reshaped Britain since the Second World War. Her determination is to lead her country away from government intervention and government regulation, from the nationalized industries and the despotic trade unions, toward a dynamic capitalist society, founded on a free market, individual incentive, and corporate profit. She proclaims this purpose with evangelical fervor. "Extinguish free enterprise," she cries, "and you extinguish liberty."

This is a bold and possibly historic undertaking; nor was it just campaign oratory. She has already set forth a broad program to cut income taxes and public spending; to abolish the Price Commission, the keystone in the Labour attack on inflation; to restrict the unions; to sell off the profitable parts of the nationalized industries (leaving the lemons to socialism); to strengthen small business; to preserve diversity in secondary education (excellent); and to take great strides "towards the ideal of a property-owning democracy."

An ambitious program—and Thatcher has much working in her favor. The Conservative majority of forty-three in the House of Commons assures her, barring some catastrophic error, a clear run of five years in power. Moreover, the Conservative popular vote was evidently an endorsement of her policies, not of her charms. Polls showed that Jim Callaghan, her astute and moderate Labour rival, inspired more personal confidence and enjoyed more personal popularity. But a strong plurality of the voters was plainly fed up with socialist rule, fed up with high taxes, red tape, strikes, economic stagnation, social rancor, ready and eager to try something new. "The Conservative Party," Thatcher told the House of Commons in her first speech as Prime Minister, "has captured . . . the middle ground in politics. We do so because we are offering the people what they want."

Or what at least 44 percent of them want. Her share of the popular vote was less than that won by any Prime Minister with a comparable parliamentary majority for more than half a century; 13.7 million Britishers voted for her, and 17 million against her. (This discrepancy between the popular vote and the Parliamentary result is one reason why the movement for proportional representation, led by Lord Harlech, former ambassador to Washington, is gaining *(Continued on page 542)*

HER

From England's formidable literary woman and America's sharp-wit political observer/historian: two surprising views of Britain's fiery first lady

We have come to a crisis when a new formula for political good behavior is needed. Victorian piety and twentieth-century humanitarianism have made us aware that the national income should be shared out fairly among the population that serves the nation, either in industry or the maintenance of the services necessary to civilization. Since the last World War, we have become more and more deeply committed on all sides to the abolition of poverty. Wages have gone up and we have built the welfare state as a fortress against disaster. But the maintenance of the welfare state is so expensive that the large wages have to be taxed until they are no longer large but come close to being as small as before, inflation having put its monstrous paw on them.

What could be more appropriate at this moment than that our Prime Minister should be a capable tax lawyer? And the other day a clever friend of mine pointed out a coincidence that is worth noting in this connection. "Mrs. Thatcher," she remarked, "has eyes like Harold Macmillan's. Not that his are that lively baby blue. But they both have eyes that are set in the same way, and that seem to be working something out." This is a sound observation. They both have eyes that are canny, like the eyes of birds and animals that have to listen for threats to their territory. The resemblance, in the case of Mr. Macmillan, certainly means something. His territory is the publishing house of Macmillan, and he has certainly defended it well. He is one of the few politicians who has been a very*(Continued on page 541)*

The Generous

"Ravenscroft" is quintessential Southern California living—with the generousness of spirit that welcomes last-minute guests, plies them with best-of-kind food and wine served all over the house and poolside—treats larger-than-life rooms with an offhanded luxury that de-escalates their scale to human proportions.

Responsible for the humanizing is noted West Coast architect/designer Jack Warner, who, with Janina Bowey, bought this California-Mediterranean mansion in 1976 (it was designed by architect George Washington Smith and built in 1922 for actress Peggy Ravenscroft) to bring it back to life. Warner's challenge: to cozy up the grandeur (the living room is fifty feet long, has a staircase on either side of the huge fireplace), make the interiors work comfortably, attractively for contemporary California living. His surprising *(Continued on page 548)*

Large-scale intimacy: huge fireplace centers living room. Ali Baba-sized pots are Chinese ceramics, traditionally stored lard, wine, or eggs. Couch is five feet deep, "so you sink way back into down pillows, have to relax." Wooden bird (left foreground) is eight-foot-high fertility god from the Ivory Coast. In back of couch, wax casting for bronze by Richard Aber. Right foreground, Mexican geodes, carved stone column capitals (used as small coffee tables) from Spain, Mexico, Italy.

In an immense room— an intimate setting that welcomes, never overawes

Life



Jack Warner and Janina Bowey in the master bedroom, next to one of his favorite "finds": a Spanish/Moroccan walnut secretary inlaid with mother-of-pearl; doors, top drawers, lacquered and embossed with gold. It displays huge corals that Jack collects.

Karen Radkai



Huge swimming pool (left) is serene, beautifully landscaped setting for alfresco lunches. Chairs, table are made of twigs—twig furniture is very popular in Southern California—chaises, chairs are covered in gleaming white canvas, a contrast to the rough dark surface of their frames.

The Generous Life

1. Janina Bowey, Chicagoan who is now an enthusiastic Californian, in front of "Ravenscroft," in her runabout: Fiberglas copy of a 1929 Ford phaeton.
2. "The loggia is the most fascinating room in this house, and the reason why I wanted to buy it," Warner says. Delicate, wispy fig vines that grow outside creep through the windows and weave a tangled web along the ceiling so that guests feel as though they are sitting inside a shady cave. Furniture here is triple-sized: the hooded wicker chairs, London-Marquis log chairs and couch. Brass Turkish tray rests on a palm tree trunk to form a table. Dining table in back (a favorite dinner spot) is covered with two kilim rugs.
3. Dining room is ringed with banquettes heaped with pillows (Dennis Spangler hand-painted their cotton gabardine tie-on coverings); pedestal tables are covered with sheeting that also ties on. Philippine fans regulate the natural lighting; "curtains" are formed by hand-painted gauze draped over window frames. Against right wall: cylindrical shrimp traps. Plates on table designed by Mary McFadden.
4. Close-up of table by the pool, set with the kind of luncheon treats—cheese, fruit, caviar, champagne—that Janina loves to provide for last-minute guests.

Janina Bowey loves "the unexpected in food and guests"







Meals may occur anywhere: in the harem-

The cave-like loggia: mysterious, shadowy lighting, overhead vines

pillowed dining room, poolside, or in the loggia

Karen Radkai

The bedroom: upstairs sitting room—gathering place for cocktails

"Oversized furniture adds drama to

Janina presides in the kitchen, right (she's an expert cook, has studied under some of the world's best chefs). Black marble surfaces were added as counterpoint to the room's existing white-tile walls, ceiling, floor. One of Janina's kilim rugs adds color.



The Generous Life

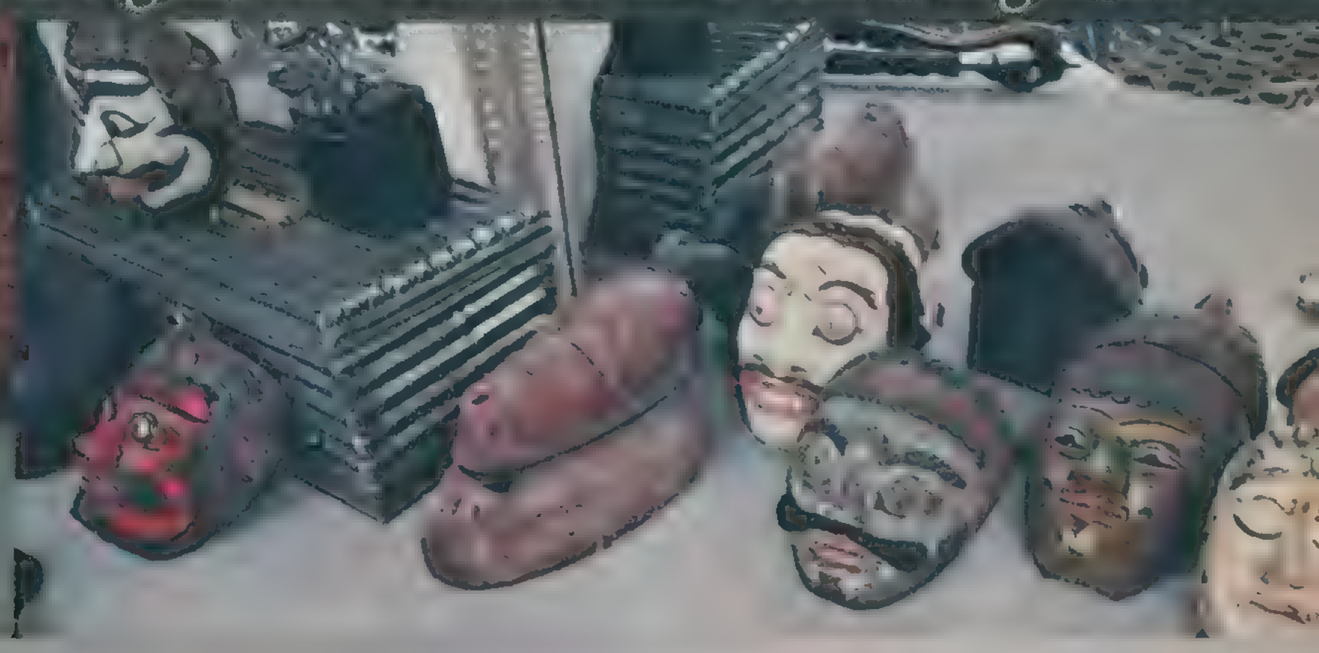
1. Walls between two smaller bedrooms and dressing rooms were knocked out to form one generous space that is now the master bedroom. Mirrored wall hides windows, electrical wiring, doubles room's width. Crackling fire warms cool mornings, provides a cozy gathering place for evening cocktails with close friends. Over the bed: Egyptian mask dating from 30 B.C. White acrylic sculpture by Richard Aber.

2. Part of Warner's collection of masks, many of them Indonesian, displayed in the study.

3. Guest bedroom has twin beds with willow-branch frames in Chinese Chippendale design. Tie-back draperies were painted by West Coast artist Dennis Spangler.

4. Small study doubles as a guest room, has oversized French chair, sleep-couch. "Even small rooms are more dramatic with big furniture," Warner believes. "Rules about proportion were made to be broken."

When the scale is right, the old and new work together







smaller rooms; rules were made to be broken"

Karen Radkai

The hit
of the season:
a dinner suit! It's
the look you'll want
...you'll live in.
For its ease and
flexibility... for
the way it goes with
color and glitter,
the sheerest legs,
the highest heels.
For the special way
it makes you look...
and feel



STAR PERFORMERS

Patrick Demarchelier



"Instant success": **John Anthony's** sapphire-blue suit, beaded sweater. About $3,400. Late September, to order at Saks Fifth Avenue. Also at Marie Leavell; Lina Lee, Beverly Hills. Corum watch, at Van Cleef & Arpels. Here, and the following six pages: hair, Louis Alonzo of Pipino-Buccheri Salon; makeup, Wendy Whitelaw. Additional accessory information, on the next to last pages of this issue.



If you're buying one thing for night:
a dinner suit...
one that has
everything
going for it
...black, body-close
focused on legs

At **Dior, Marc Bohan** gives you what you want, and more! *Above:* His fitted jacket and straight skirt in diamond-patterned black wool, with . . . a camisole of black sequins. Suit, about $1,077. Camisole, about $400. October at Martha; John Wanamaker; Saks-Jandel. Photographed at Studio 54, New York City. . . . A jacket as narrow on the body as a "riding," *opposite*, by **Andreé Laug,** in black wool, with a matching slim skirt, a white lacy net blouse. About $2,295. Elizabeth Arden Salons; Martha, Palm Beach and Bal Harbour; Marshall Field; Harzfeld's; Neiman-Marcus; Holt Renfrew of Canada. Diamond pin, Bulgari-Danaos, Ltd. Accessories, additional stores, next to last pages.

STAR PERFORMERS

Patrick Demarchelier





By now the message is clear —for "little" to "all-out" evenings —nothing's newer, works better than a suit

If you had **Halston's** uncluttered small wrap jacket and black velvet skirt, *right above*, you could count on it, enjoy it . . . almost any night of the year. Halston Originals, about $580. Bergdorf Goodman; Nan Duskin; Montaldo's; Lillie Rubin-South & West; Neiman-Marcus. Earrings, Elsa Peretti of Tiffany. . . . The simplest line, the most luxurious fabric: **Oscar de la Renta's** gold brocade jacket, *right below*. To wear with a slim black velvet skirt, a blouse that's gold and silver and black. Elizabeth Arden Salons; Lillie Rubin-South & West; Neiman-Marcus; Amelia Gray, Los Angeles. Watch from Corum.

The show-stopper! *Right:* **Valentino's** hip-length black satin-and-sequin jacket, red satin camisole, draped black velvet skirt. Jacket, about $1,675; camisole, about $405; skirt, about $730. Valentino Boutique, NYC; Coconut Grove, FL; Nan Duskin; Montaldo's; Sakowitz. Photographed at Demarchelier Restaurant. Accessories, next to last pages.

Patrick Demarchelier





The dinner suit in black... when you find one you love, you're set!

However, wherever you spend your evenings, a black suit is the new backbone of nighttime dressing—and more! *Above*: **Kasper's** small, fitted jacket in wool crêpe, about $148; matching knee-length skirt, about $90; bugle-beaded polyester georgette camisole, about $170. For J. L. Sport. Saks Fifth Avenue; Parisian, Birmingham, AL; I. Magnin. Concord CC watch. *Opposite*: **Givenchy's** collarless cardigan and skirt in black velvet, bright-dotted silk blouse. Suit, about $835. Blouse, about $360. Bergdorf Goodman; Sakowitz; Frost Bros. Scene: Demarchelier Restaurant, NYC. Accessories, on the next to last pages.

STAR PERFORMERS

Patrick Demarchelier



THE NEW FAVORITES

You see them.
You want them.
And you'll wear
them—again
and again
—this fall's
soft,
unstructured,
uncomplicated
suits.
Pulled-together
yet casual,
they're real-life
dressing
at its best



Accessories and additional stores,
next to last pages.
Hair, these four pages,
Louis Alonzo of Pipino-Buccheri Salon.
Makeup, George Newell.
These four pages photographed at
the National Airlines Terminal at JFK.

Paul Amat

THE NEW YORK
COLLECTIONS

For
every kind
of evening,
every
style
of dressing,
there's a
black suit
that works...
every time!

THE NEW FAVORITES

The impact of new shaping—and glitter . *Albert Capraro's* round-shouldered black velvet jacket, piped in gold, over a gold lamé camisole and narrowing velvet skirt. About $315. Bergdorf Goodman; Nan Duskin; Lillie Rubin-South & West; Harzfeld's; ZCMI.

The new nighttime excitement—an evening jacket. This one, with the ease of a cardigan: a black sequin-striped jersey from *Mollie Parnis,* over black gabardine pants. About $790. Bergdorf Goodman; Kaufmann's; Montaldo's; Halle's. Accessories, additional stores, next to last pages.

Paul Amato



A NEW ERA... IN FUR

The changes that make the most difference in fashion this season are making the most news in fur. Starting with the change in shape: there's a new line—from the shoulder—clean, defined. A new narrowness maintained by the use of flatter, smoother furs—furs worked in a way that lets a sense of the body come through. There's the change to more subtle colorings: palest coffee-tinted cream to deep Burgundy. All of the changes—the best of the news—on these eight pages. . . .

New line: fitted in on the body....Maximilian's—everybody's!—idea of the perfect mink coat

Opposite: Coat, of Blackglama ranch mink worked hair up. Maximilian, New York; about $12,500. Photographed at the Chrysler Building, NYC.

The jacket that says it all—in mink dyed raisin, worked on the bias, narrowed to the waist... from Maximilian.

This page: Brick-red jacket with purple mink tie, Maximilian, New York; about $6,000. Photographed at La Boite, NYC. These eight pages: hair, Edward Tricomi; makeup, Sophie Levy—both of Pipino-Buccheri Salon. Accessories, next to last pages.

Design and workmanship come together in new ways. You see it in Christian Dior's Burgundy ridged beaver coat with contour in the shoulder, more shape....

Above, coat, about $6,000. Christian Dior Furs, New York; Blum's Vogue, Chicago; Harzfeld's; Sakowitz; Bullocks Wilshire; Holt Renfrew of Canada. Additional stores, next to last pages. Concord CC watch.

Even the combination of fur and fabric is unexpected, more luxurious: Ralph Lauren's narrow Burgundy velvet coat—edged in natural wild mink!

Right, coat, about $3,500.
For the Tepper Collection. At Neiman-Marcus exclusively. These two pages photographed at La Boîte, NYC. Accessory information, next to last pages.

A NEW ERA...IN FUR

John Stember



The most talked-about coat in Calvin Klein's ready-to-wear collection—"princess" style, with a slightly gored skirt... even prettier in mink.

Above, coat of Lunaraine Emba natural dark-brown mink. About $9,800. For Alixandre. Henri Bendel; Nan Duskin; Claire Pearone; Bonwit Teller, Chicago; Suzette International, Santa Fe, NM. Photographed at the Chrysler Building, NYC.

You've never seen beaver handled the way it is this season—lightweight, lustrous...the way it is in Oscar de la Renta's shingled bronze beaver coat.

Right, double-breasted coat, about $5,000. For Ken Wagner. J.P. Allen, Atlanta; Kreegers, New Orleans; Dittrich Furs, Detroit; Bonwit Teller, Chicago; Swanson's on the Plaza; Bullock's. Photographed at La Boîte, NYC. Accessories and additional stores, next to last pages.

A NEW ERA...IN FUR

John Stember

A NEW ERA...IN FUR

This year's breakthrough: the use of beaver—lighter in weight, more luxurious—and the way it works for every kind of dressing. The most sportive approach is Perry Ellis', below—in a beech-dyed beaver short jacket, belted at the waist.

For Alixandre, about $3,200. Henri Bendel; Nan Duskin; Claire Pearone; Bonwit Teller, Chicago; Suzette International, Santa Fe.

Inset: A change in thinking about the kind of fur that goes for everything—Halston's natural brown ribbed beaver coat in the new 3/4 length, with a narrowness you find only in a flatter fur.

For Ben Kahn, about $5,000. Nan Duskin; Saks-Jandel; Roberts Furs, San Francisco.

The color! The slimness of Grosvenor's mandarin-collar camel-dyed beaver coat, right—to wear for day or evening....

Grosvenor Canada, about $4,995. Saks-Jandel; Bonwit Teller, Chicago; Alaskan Fur Company, Kansas City; Frost Bros; Bullocks Wilshire; Eaton's, Eaton's Centre, Toronto. These two pages photographed at Radio City Music Hall, NYC. Accessory information, next to last pages.





INNER INFO: YOUR

By Melva Weber

Sounds of music, words of love. Warning bells, running motors. Falling rain. Most of us live in and are aware of the continuum of sound about us. But about sixteen million Americans have impaired hearing; and about half a million are profoundly deaf, must interpret a silent world through other senses.

The outer ear, a lovely shell shape, which adds a dimension to hearing, is erotically sensitive, responds to caresses in lovemaking. Only a few of us can wiggle our ears, though every child tries.

The outer ear includes the canal leading to the eardrum, a channel vulnerable to infection, injury, hardened wax, and itching. Middle ear, air-filled, is sensitive to pressure change, easily troubled by nose and throat problems and allergies. It's fitted out with the ossicles, tiniest bones in the body, named for their shapes: malleus, incus, and stapes—hammer, anvil, stirrup. Inner ear, the fluid-filled cochlea (for snail shell), lies deepest in the skull, controls equilibrium and houses nerve endings that carry messages of sound to the brain.

In these pages, advice from medical authorities on how to wash and dry your ears, how to deal with in-flight discomfort, how noise can damage hearing, and what medicine and surgery are doing now to help victims of a disabling ear disease.

EAR PIERCING: CAUSE FOR CARE

Earlobes are sometimes pierced for earrings at home, beauty salon, jewelry store, or department store; but it's best to have your ears pierced by a health professional. According to M. Eugene Tardy, Jr., M.D., Chicago otolaryngologist who is a former secretary of the American Academy of Facial Plastic and Reconstructive Surgery, you may go to your doctor's office; or, during special earring sales, department stores may provide a nurse trained in the procedure to do ear piercing on the spot. Ground rules for safe and successful ear piercing are: sterile conditions and correct placement of holes in the earlobes, aligned with each other.

Piercing can be done with a sterile needle or with a device, resembling a stapler, that punctures the ear while inserting the gold post of a simple stud earring, also well sterilized. Punching a hole in the ear with other objects, such as toothpicks, can lead to no end of trouble, according to Dr. Tardy. "The procedure must be completely clean because of the danger of transmitting diseases—such as hepatitis—or of contracting a local infection in the earlobe," he added.

It's a good idea for the person doing the piercing to mark each lobe where the hole is to be. This lets you study the effect, especially if you crave double punctures in each lobe.

When piercing is done in the doctor's office, the earlobe usually is anesthetized with Novocain or Xylocaine. Then the point

(Continued on page 548)

CASE HISTORY: KEEPING BALANCE AND HEARING IN MENIERE'S DISEASE

Margaret, a thirty-three-year-old advertising executive, was overcome by a sudden attack of nausea and vomiting following a busy, pressured day at work. Among her frightening symptoms was a roaring and feeling of fullness in her ears. She was helplessly ill for about an hour, then the symptoms suddenly went away, leaving her tired and weak. The next day, she was well, as if nothing had happened, and returned to her office. Nothing important enough to go to a doctor about, she decided.

Another attack came six weeks later, again subsiding quickly, leaving no obvious aftereffects. And in two more weeks, another attack hit. Now thoroughly worried, Margaret went to her doctor, who made a careful examination including hearing and balance tests. The symp-

(Continued on page 550)

HEARING AIDS: HOW TO TUNE IN

For millions of hearing-impaired people, a well-functioning hearing aid can make the difference between isolated loneliness and contact with family, friends, and the world at large. But, with more than twelve hundred models available, how do you choose the electronic device most suitable to your individual needs? Isn't there some danger in relying on a hearing aid instead of seeking needed medical or surgical help for an ear disorder? And are hearing-aid technicians—who are not doctors—qualified to test hearing and prescribe instruments to aid sound reception?

The U.S. Government's Food and Drug Administration has established rules on how hearing aids must be labeled and sold. The aims of the regulations: providing consumers with information they need to prevent them from buying a hearing aid that won't help them; giving accurate, useful information to those who can be helped by hearing aids; and ensuring that people who need medical attention for hearing loss will not be sold a hearing aid instead.

The regulations require a doctor's statement recommending the use of a hearing aid, records showing a medical evaluation of hearing has been made within the previous six months. You must present this statement to the person who fits and sells hearing aids in order to buy one. With each hearing aid there is a booklet telling what the device will and will not do, how it works, how to use it. The booklet confirms that hearing aids can only amplify sound, they can't restore hearing or prevent further hearing loss.

Most important, the booklet will urge you to see a physician if you have any of the following conditions: dizziness, ear deformity, pain, fluid drainage, rapid onset of hearing loss, or any foreign body in the ear. People over eighteen may waive the preliminary medical evaluation, but dispensers of hearing aids are forbidden to encourage this.

WHEN INNER-EAR PRESSURES BUILD UP: MEDICATION, DIET, SURGERY CAN HELP

Howard P. House, M.D., president of the Ear Research Institute of Los Angeles and an associate director of the Deafness Research Foundation in New York, described Meniere's disease, some of its possible causes, and some current surgical approaches toward arresting the disorder.

"It's somewhat like glaucoma, the eye condition caused by fluid pressure within the eyeball that can lead to blindness," *(Continued on page 549)*

EARS



THE EAR CANAL: IT'S WASH-AND-DRY

Ear wax captures dust and sand particles in the outer part of the ear canal, keeps debris away from the eardrum. Usually wax moves outward and you can wipe it away. Sometimes wax builds up, impairing hearing.

You can flush out your own ears to remove accumulated or hardened wax deposits, unless the eardrum is ruptured or punctured or there is any sign of infection. If you have had ear surgery, frequent ear infections, or a loss of hearing, you could have a ruptured eardrum. An infected ear will be painful, tender, and oozing. If you are uncertain about such trouble signs, see your family doctor or an ear specialist.

These directions were prepared in consultation with the American Council of Otolaryngology, Washington, DC.

First use wax-softening drops (non-prescription) twice a day for a few days.

Next, you'll need a bowl of comfortably warm water and a squeeze-bulb syringe that directs a small stream. An infant enema syringe will work as well.

Lean over your washbowl. With one hand, pull your ear up and back, which helps to straighten out the ear canal. With the other hand, squirt water right into your ear. The stream should be fast and have pressure behind it, but not enough to hurt you. Don't insert the syringe into the canal—this could block water flowing out. Keep the syringe tip about half an inch outside.

One or two syringefuls is hardly ever enough, say ear specialists. You may need ten, twenty, or fifty. Watch for the wax to come out; it may exit in pieces or in one big plug. When you've finished washing, keep your head bent and pull and wiggle the ear to let water drain.

Now you must dry the inside of the ear to prevent bacterial and fungus infections. Put an eyedropperful of rubbing alcohol in the ear canal, tilt your head and pull your ear to get it all the way in, then tilt your head downward to drain liquid out. Alcohol evaporates rapidly and carries excess moisture with it. (You can use it after swimming, too.)

HELP FOR "EAR OF FLYING"

If you suffer from that plugged-ear feeling or even strong earache during air travel, there are several measures for relief offered in a leaflet distributed by the American Council of Otolaryngology.

The tiny eustachian airway, it is explained, feeds air from the back of the nose to the middle-ear chamber, generally keeping the pressure equal and comfortable. But, during flight, the rapid changes in air pressure may prove too much for the eustachian airway. When it is blocked, a vacuum forms in the middle ear, sucking the eardrum inward. Result: discomfort and muffled hearing. Colds, allergies, and sinus infections very often set off plugged ears during flight.

To unplug the ears, first try yawning and swallowing. Chewing gum or eating candy can also help to stimulate the swallowing reflex. When these fail, try this:

- Pinch nostrils shut.
- Take a mouthful of air.
- Using only your cheek and throat muscles, force air into the back of your nose as if you were trying to blow your thumb and finger off your nostrils.
- A loud pop in your ears tells you the maneuver has worked. Repeat as needed.

Some experienced air travelers use antihistamine pills or nose spray an hour or so before landing. But people with heart or thyroid conditions, or pregnant women, should consult their doctors before taking these drugs.

To order the pamphlet of important ear lore from the Council, send twenty-five cents and a stamped, self-addressed business-sized envelope to the American Council of Otolaryngology, 110 17th Street N.W., Suite 602, Washington DC 20036.

SOUND ADVICE: NOISE CAN DESTROY HEARING

Ancient Greeks knew that noise could hurt hearing. Some twenty-five centuries ago, noisy metal working was banned within the city limits of Sybaris. Much later, the historian Pliny the Elder noted that some people living near a roaring cataract on the Nile became deaf. Within the last fifty years, accurate measurements of the effects of loud sounds on hearing have become possible. But for many Americans the din continues to rise, and "noise pollution" has become a political issue.

Loud noise does cause deafness. Above eighty-five decibels, either prolonged exposure or increased intensity will greatly raise the chance of permanent hearing damage. Some noises that frequently rise above this level: rock music, subways, lawn mowers, power tools, guns, factory machinery, jet airplanes, and some kitchen and household appliances.

Robert W. Cantrell, M.D., Fitz-Hugh professor and chairman of University of Virginia's department of otolaryngology and maxillofacial surgery, has a special professional concern with noise. "There are two kinds of hearing losses," he said. "Conductive hearing loss takes place in the outer or middle ear, in the air-filled ear chambers. It can result from anything from excess wax in the outer ear to a ruptured eardrum or a fracture of the tiny bones of the middle ear. Almost all problems of conductive hearing loss can be corrected or reversed with surgery.

"But in the inner ear, you get sensorineural hearing loss. That's nerve deafness, caused by excessive noise. Nerve deafness cannot be reversed. We can only assist what hearing is left, most often through hearing aids.

"Noise affects the inner ear's hair cells—tiny cells that convert sound waves into electrical energy for pickup by the brain. One problem is that noise-induced hearing loss often doesn't hurt as you're acquiring it. For example, fans of rock-and-roll music, which usually is highly amplified, aren't in pain as they're listening. But they may be going deaf. Studies have been made at rock performances in Chicago and Los Angeles, with test animals exposed to two hours of music in the same way audiences are. After the test, widespread destruction was *(Continued on page 549)*

TIPS

• Have you ever had a bug in your ear? Tiny gnats can be flushed out with the same syringe and warm water recommended for ear cleanings. Larger bugs, especially if they're alive and kicking, should be killed by filling the ear canal with mineral oil. (Salad oil will do in a pinch.) It may take five or ten minutes to drown the insect, then see a doctor to have it removed.

• Itching ears may be due to an allergy or a fungus infection, but most often itching is caused by chronic skin inflammation inside the ear canal. Some foods--sugars, starches, fatty foods, and chocolate--may aggravate the condition, say some doctors. Doctors may prescribe cortisone eardrops for bedtime. If you're the itchy-ear type, you're probably susceptible to fungus infection, so use dry-out drops after swimming, shower, shampooing.

• Don't probe into anyone's ear--with cotton swab, bobby pin, paper clip, or anything at all. Swabs are okay for cleansing the folds and creases of the outer ear only. Probing the ear canal can injure the eardrum or tear the tender skin, and it usually pushes wax deeper into the canal.

• Cosmetic surgery to reshape or pin back malformed ears is best done at age five or six--before adolescent self-consciousness and after ears are mature enough for successful surgery. If you're considering ear correction for yourself or your child, consult the free leaflet: ''Facts about Plastic Surgery of the Ear,'' available from the American Academy of Facial Plastic and Reconstructive Surgery, 70 West Hubbard Street, Suite 202, Chicago IL 60610.

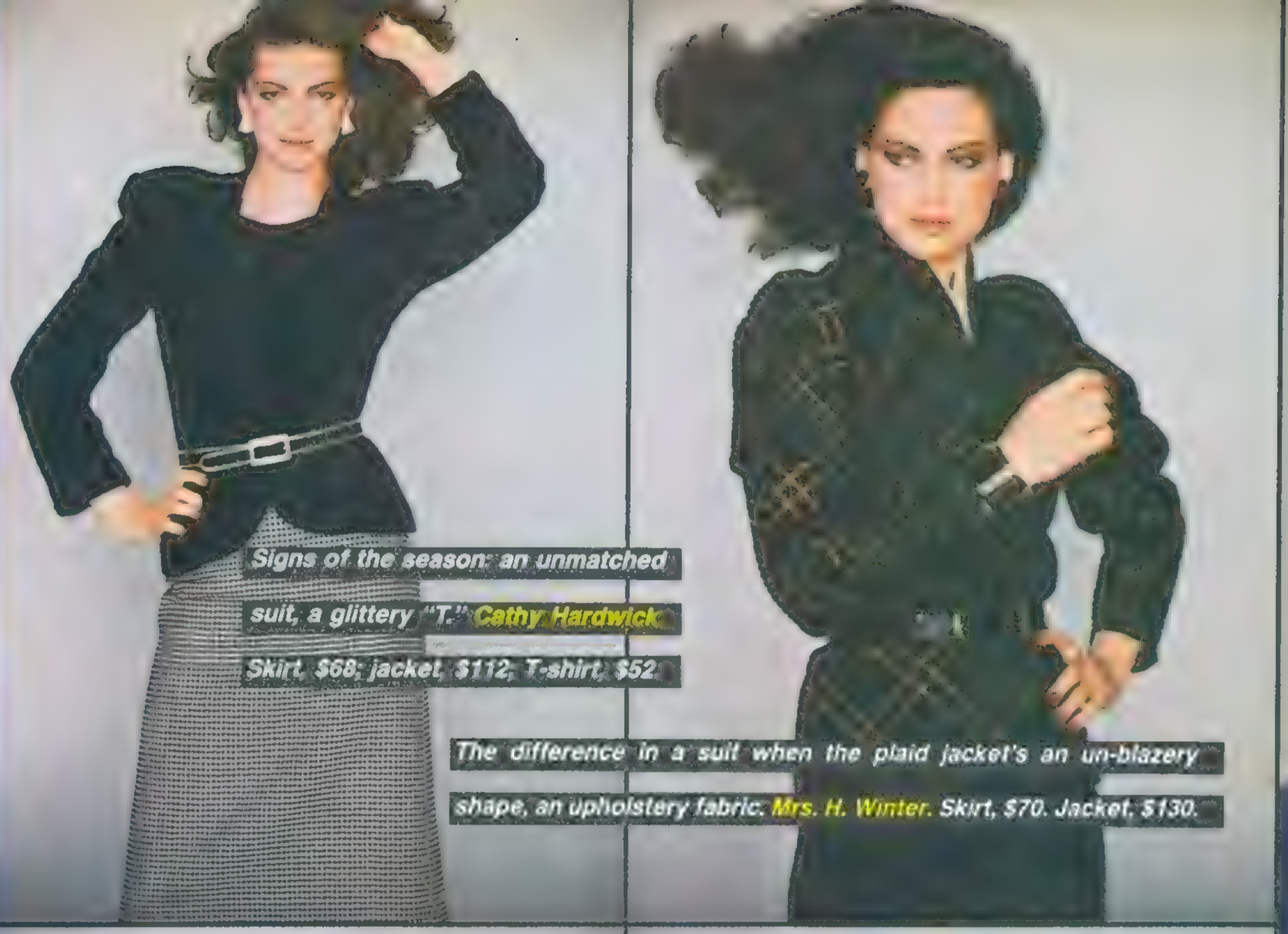
(Continued on page 548)

THE 5

6

FROM THE NEW YORK COLLECTIONS

Clothes that give you a real edge ... more fashion, more quality, more long-run pleasure for every dollar you spend. That's the demand you put on everything you buy now. And that's the standard everything on these six pages meets. You'll see all the big-news looks for day and night...looks that are available now when you need them, want them. Some from "name" designers, some from names you'll get to know. And all ...at prices from $26 to $460...well worth putting your money on.



Signs of the season: an unmatched suit, a glittery "T." Cathy Hardwick. Skirt, $68; jacket, $112; T-shirt, $52.

The difference in a suit when the plaid jacket's an un-blazery shape, an upholstery fabric. Mrs. H. Winter. Skirt, $70. Jacket, $130.



The suit to count on: a slim line, a clean shape. Cesarani. Jacket, $160; skirt, $110; blouse, $130.



How dressed a quilted cotton coat can be. $120. How "assembled" it looks with a matching shirt, $26; pants, $65. Willi Wear by Willi Smith.



Double-duty delights—Fernando Sanchez brocade "at-home" jacket goes "out" in great style. $180.

Now sweater-set ease at night ... with sparkle, glamour. Stephen Burrows for Pat Tennant. Cardigan and camisole, $265.



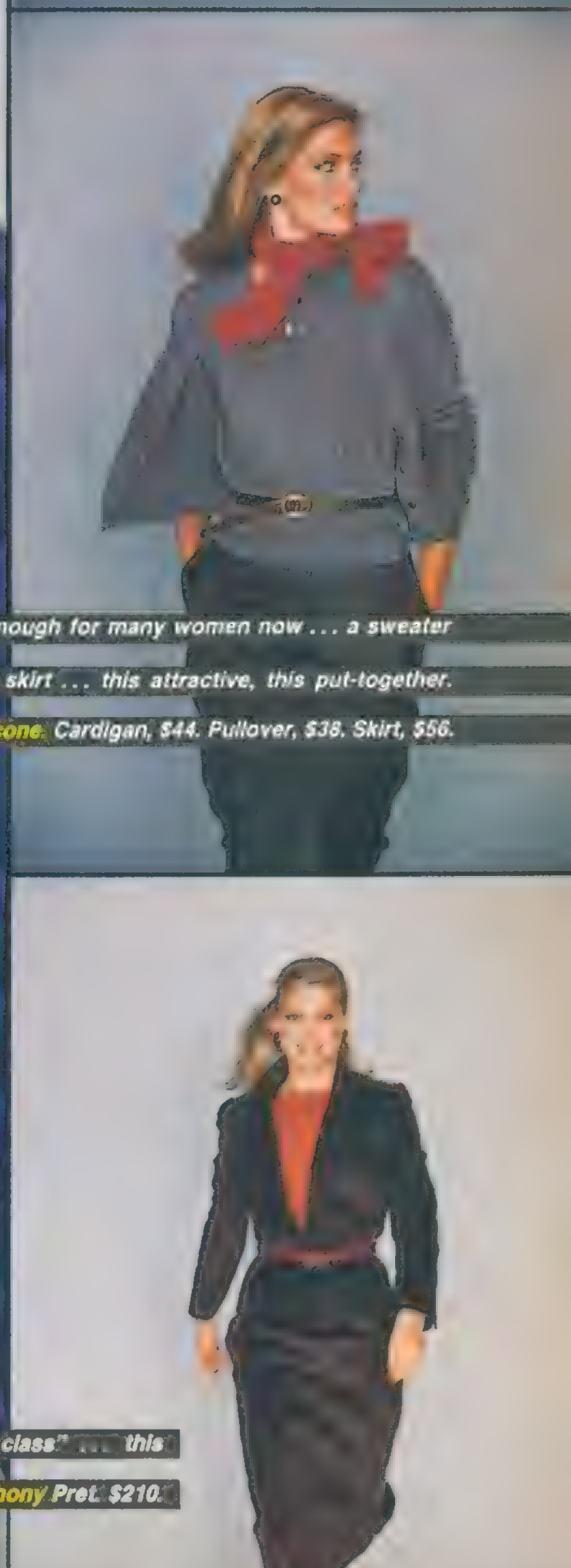
Alex Chatelain



For $450 . . . at any price . . . one of the best little evening jackets in town! Stephen Burrows for Pat Tennant.



Modern night dressing: a "go-everywhere, over-everything" jacket . . . understated shape, luxurious fabric. Charlotte Ford Sportswear. $200.



"Suit" enough for many women now . . . a sweater set and skirt . . . this attractive, this put-together. Evan Picone. Cardigan, $44. Pullover, $38. Skirt, $56.

Corduroy suits move out of the "country-casual class" . . . this could be your new "uniform" . . . anywhere! John Anthony Pret. $210.

All prices approximate. Accessories, details, stores, next to last pages. These six pages: hair, Bob Fink of Pipino-Buccheri Salon; makeup, Joey Mills.

FROM
THE NEW YORK
COLLECTIONS

THE FINDS

Best buy! Best little dinner suit in soft black velvet. MCM. McMullen by Caroline. $158.

A wonderful evening blouse: glamour-striped in black georgette and gold Lurex. Norma Fink for Theodore. $138.

Meets a demanding day head-on—a clean wool suit in blue/brown Glen plaid. Abe Schrader by Joseph Gargiulo. $220.

DDDominick's slip-on-and-go knitting in bright red. Pullover, $31. Matching ribbed skirt, $30. Watches, this page, Concord CC.

The polish, the slender silhouette that marks a suit now. Diane Von Furstenberg's wool tweed. $150.

Knitting at night, shaped by the body: copper-sequined black wrap-top, narrow skirt. Kasper for Joan Leslie. $220.

The longer jacket in black wide-wale corduroy. To count on most . . . with pants, with anything. From Jaeger. $300

Pulled-together dressing that starts with a knit jacket . . . small, fitted . . . in navy. Smith Kollmar Ltd. $84.

All prices approximate.
Accessories, details, stores, next to last pages.

Alex Chatelain

THE FINDS

FROM THE NEW YORK COLLECTIONS



Garé moves suits out of the "locked-in" mold . . . a mix of textures; a smaller, softer shape; leather piping. $230.



Easy as a "polo," perfect under a coat: black pullover-and-skirt dress by Rena Rowan & Natalie Perr for Jones New York. $54.

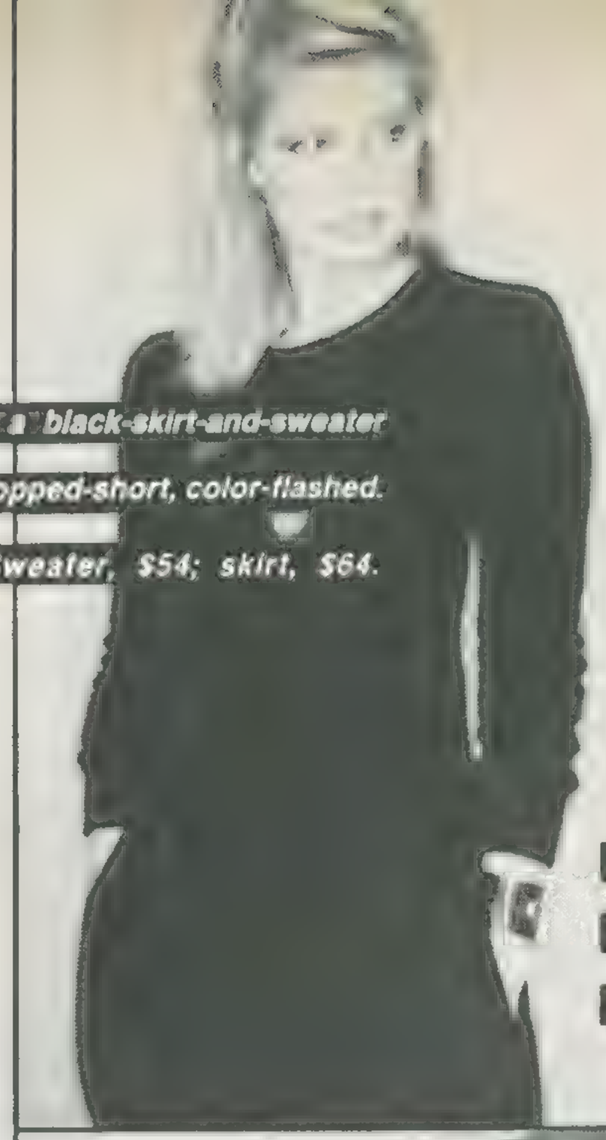
When all the tones are the same . . . how "put-together" a Perry Ellis . . . any . . . sweater set can be. Cardigan, $98; turtleneck, $50; pants, $120.

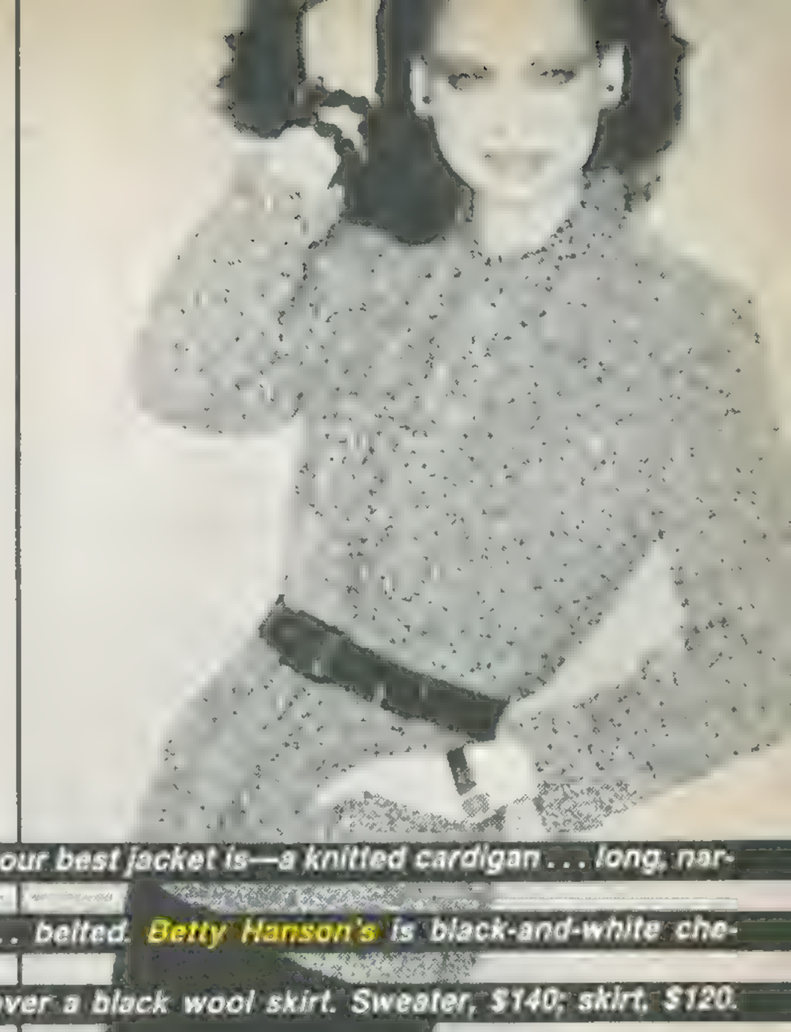
This year you want a coat that's lean but easy, and not full-length. Gil Aimbez-Genre tweed 9/10 coat. $190.

All prices approximate. Accessories, stores, next to last pages.



The wit, the dash of a black-skirt-and-sweater when the sweater is cropped-short, color-flashed. Adrienne Vittadini. Sweater, $54; skirt, $64.





Now your best jacket is—a knitted cardigan . . . long, narrow . . . belted. Betty Hanson's is black-and-white chenille over a black wool skirt. Sweater, $140; skirt, $120.

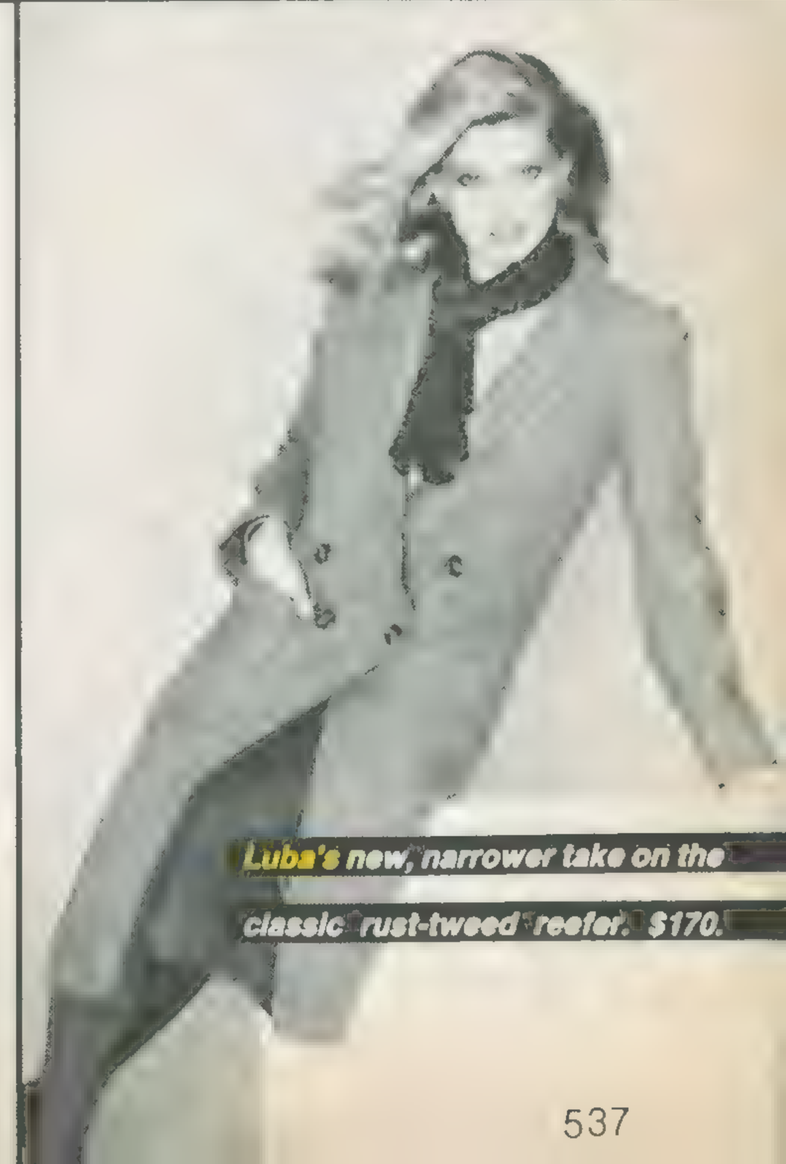


The sweater set that makes its own statement . . . over anything you own. Gil Aimbez-Genre hand-knit red-mix cardigan, $64; pullover, $48.

You get the most mileage from a coat that's clean-lined, narrow-falling, a go-over-it-all celadon color. Gallant designed by Rebecca Moses. $330.



This season's answer to most coat needs: a quick olive tweed . . . trim, tailored, 7/8. From Carol Horn Outerlayers. $130.



Luba's new, narrower take on the classic rust-tweed reefer. $170.

Alex Chatelain

WINES

Decanting: what it really means to let wines breathe

By Barbara Ensrud

Most people shy away from decanting wines because they assume it is a complicated ritual called for only with very old or rarefied wines. But this is a misconception. Decanting simply involves pouring wine into a different container and it is principally done for two reasons: (1) to separate a red wine from the natural sediment that accumulates as it matures (white wines, rosés, and light reds usually are not decanted because they don't throw such sediment) and (2) to aerate the wine and loosen it up sooner, a quick way to let it breathe.

I decant as much for the second reason as I do the first, and I find myself doing it more and more. My favorite receptacle is a Victorian water decanter that I found in a thrift shop. Its wide mouth and neck make it easy to use and the wine gets a good exchange with air to aerate it quickly and more fully. This goes a long way to solving "the breathing controversy" that currently exists in wine-drinking circles.

Whenever I speak before groups of wine lovers, the one question sure to be asked is: Should we let wines breathe, and for how long? This has never been an easy question to answer because different wines, and different vintages of the same wine, mature at different rates. A 1970 Bordeaux, for example, may require longer exposure to air than a lighter 1973. A stiff and still unyielding '74 might need even longer. Tradition has long decreed that a red wine be opened thirty minutes to an hour before serving to give it a chance to breathe. But lately a new theory has questioned this practice as being virtually useless. Take a look the next time you open a bottle of wine and you'll see why. The tiny amount of air that exists in the narrow neck of the bottle once the cork has been pulled is simply not enough to have much effect on the entire bottle, at least not for a very long time—dispelling the ancient myth that wines breathe in bottle.

Some experts now believe that the best procedure is to open the wine, pour it immediately and allow the breathing to take place in the glass. They find this the best way to follow a wine's progress as it opens up. But for very big wines, it won't always work. At a dinner party a while back, some friends and I opened a 1967 Barolo that had been highly recommended. We all winced at the first sip—it was like taking in a mouthful of steel. But letting it stand in the glass over the next hour had so little effect on this twelve-year-old wine that we recorked it and set it aside. Before throwing it out the next day, I decided to give it another try. What an incredible change—mellow now, a caress on the palate instead of an assault.

Had I decanted this wine, we might all have been able to enjoy it. Since then, anytime I'm having a full-bodied Italian red like the 1964 Vallana Spanna, 1970 or 1971 Barolo, a ten-year-old Amarone or big Chiantis like Ruffino's Riserva Ducale 1971 or that of Badia a Coltibuono, I decant it. In Italy, all such wines are opened many hours in advance. Jacopo Biondi-Santi, whose family produces the impressive Brunello di Montalcino, declares that Brunello Riserva should be opened twenty-four hours ahead, with one glass poured off to permit more air into the bottle, then decanted just before serving.

"I love to decant," said Alfred Tesseron, owner of Château Pontet-Canet, the largest of the classified growths of the Médoc, as he began to remove the cork on a 1959 Pontet-Canet in his wine cellar. "When you decant what you are going to drink—especially a great wine like this," he added with a smile, "you get to enjoy it twice, really, because you are tasting the wine with your mind, so to speak, as you do it."

> "When you decant, you taste the wine with your mind"

He switched on a bright electric light and lifted the bottle until the light fully illuminated the ruby liquid inside, then began to pour into a crystal decanter. As the wine sluiced into its new container, the oxygen in the air began to do its work and we caught the first whiffs of vinous aroma that later saturated the atmosphere in the dining room.

Alfred poured steadily, gradually tilting the bottle to horizontal position, when suddenly the dark arrow of sediment particles nosed into view. As it reached the shoulder of the bottle, he stopped pouring, leaving behind an inch or so of murky liquid in the bottle but a brilliantly clear and beautiful wine in the decanter.

When older wines are first opened, they sometimes give off an unpleasant odor which is usually nothing more than a touch of temporary "bottle sickness." If the wine is sound, the odor will disappear after fifteen or twenty minutes in the glass—but sooner if you decant. As you pour, the off-odors dissipate into the air. You can also lose wines by exposing them to air for too long. A wine that has reached its peak or passed it can be fragile. Its flavors and aromas may billow out of the bottle like a trapped genie but they can vanish just as quickly. That's why for any wine, decanting just before serving seems wisest—you don't lose the precious flavors in an old wine, and for younger wines it hastens their drinkability, lets them flex their muscles after confinement in the bottle and show their charm sooner.

"I decant everything," said English wine expert Hugh Johnson on a recent trip to New York, and that includes his current everyday table red, Bulgarian Cabernet. "There's no question that if you air the wine about a bit—which happens as you decant—you've got a whole lot more sensation from the start."

Lately, whenever I planned to serve two bottles of the same wine, I've experimented by decanting one and not the other. The wines have included various reds—Bordeaux, Beaujolais, Chianti, California Cabernet, and Spanish Rioja. With one exception, the preferred wine in each case was the one decanted and poured, and always the comments were the same. The decanted wine was fuller, rounder, more aromatic and multidimensional. The exception occurred with two bottles of 1970 Château Durfort-Vivens. While both bottles were extremely fine examples of a nicely evolving Margaux, on this occasion the wine opened and poured immediately into the glass was livelier than the one decanted and seemed to retain its vitality longer. This experiment is one you can try for yourself whenever you are serving two bottles of the same wine.

Even white wines, says Johnson, should get more aeration than they commonly do. He explained the amusing, and amazing, technique of one famed connoisseur of his acquaintance. The old gentleman would open one of his German wines from the great vintage of 1921 and, with extraordinary flourish, arc the wine into the glass from a distance of three or four feet. "It perfumed the entire room," Johnson recalled. He hasn't quite mastered that feat of dexterity with his own whites, "but I try to give them a good splash into the glass."

Tips on decanting:

- Any type of container can be used for decanting, from the most inexpensive carafe to the costliest Baccarat crystal decanter. I have a couple of ceramic pitchers I use on occasion. But for fine wines, a handsome decanter will do much to enhance their appeal.
- Stand older wines upright for at least a few hours before decanting so the sediment can settle to the bottom of the bottle.
- For least disturbance of sediment, use a wing type or double-action corkscrew to remove the cork.
- A lighted candle was used for decanting in cellars of old and it is still used by traditionalists. Electric light is as good, or better, though less ceremonial. A flashlight can also serve the purpose; use the type that will stand on end by itself and hold the neck of the bottle directly over it.
- Uneven pouring will stir up the sediment. Pour in one continuous stream with the candle or light source underneath the neck of the bottle until you see the dark line of sediment move toward the neck of the bottle. Practice with young wines helps develop a steady hand.
- When you are invited out to dinner and want to take along a wine that should be decanted, it's not an unsurmountable problem. Just decant it ahead into another bottle that has been thoroughly rinsed and re-cork it securely. When you arrive, you have simply to open, pour—and enjoy it. ▽

PATRICK HENRY BRUCE

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hard-edge geometric painting of the 'sixties. By the time we had finished interviewing those who knew this brilliant, arrogant recluse, we knew that, to Bruce, freedom meant the life of the leisure class into which he had been born, a life free of the need to work at mundane jobs, the better to dedicate oneself to the contemplation of esthetic objects and philosophical problems.

Because Bruce destroyed most of his paintings, all the documents relating to his life, and, finally, himself, the task of reconstructing his life and *oeuvre*, was, as Agee constantly pointed out, more like archaeology, which depends on the intelligent reconstruction of fragments, than art history, which usually involves the interpretation of a substantial amount of documentary evidence. When we started out on our quest—which, it must be admitted, our skeptical colleagues did not hestitate to imply was a *folie à deux*—all we knew was that Bruce, around 1904, went to Paris, where he met Gertrude Stein, helped persuade Matisse to open an art school, became friendly with Robert and Sonia Delaunay, showed in the Armory Show and in the avant-garde salons until 1930. Then his work completely dropped out of sight until 1950, when Rose Fried showed some of his paintings in New York together with works by the Synchromists Morgan Russell and Stanton MacDonald-Wright.

Bruce had first come to Agee's attention when, as a graduate student at Yale, Agee stumbled across five large abstract paintings in terrible condition—they had apparently been stacked against radiators—in the Société Anonyme Collection. Agee was struck by the power and originality of these brilliantly colored abstractions that an early buyer, Katherine Dreier, had described as looking like "Eastern jewels." When a Virginia gentleman named Benjamin Franklin Garber, another descendant of an early American hero who eventually paid to restore the five rapidly decaying compositions Miss Dreier had given Yale, offered Agee enough money to go to Paris to research Synchromist painters and Bruce in particular, off Agee went, to spend the first of many a rainy January in the French capital.

Garber, a painter in his youth who had danced in the Martha Graham company, became interested in Bruce in Los Angeles in the 'fifties, when he walked into an antique shop on La Cienega Boulevard owned by Bruce's widow, Helen Bruce. The walls were covered with still-life paintings in a style Garber immediately recognized as related to Matisse's and Cézanne's. No one except Mr. Garber had ever shown the slightest interest in these paintings, which Bruce had painted between 1908, when he began studying with Matisse, and 1912, when, influenced by Robert Delaunay's idea that Fauve color could be applied to Cubist abstraction, Bruce stopped painting from nature.

Mrs. Bruce was delighted that at last someone shared her conviction that her late husband, whose name had been dropped out of the history of art, was a genius. Mrs. Bruce and Mr. Garber also shared a passion for eighteenth-century French antiques—which, as it turned out, Bruce himself collected—and they soon became good friends. Late into the evening, drinking French wine and eating French food, Mrs. Bruce would entertain Garber with witty reminiscences of "Pat," the husband she left after fourteen years of poverty and struggle.

Apparently, Pat Bruce had a salty tongue; and, as much as he cultivated powerful art world figures like the poet and art critic Guillaume Apollinaire, his abrasive manner and aristocratic disdain finally alienated all of those who could help him. Moreover, by the time World War I was over (Bruce had stayed in Paris when the other American artists went home), his paintings were so peculiar and different from what Matisse and Picasso, who still dominated the School of Paris, were painting that the only critic who ever mentioned them described them as "incontestable errors."

Helen Bruce, an Irish girl from Massachusetts, could match Pat Bruce's dry Scottish wit. She soon gave up her own painting to raise the couple's only child, Roy, who was born in 1907. Like her husband, Helen Bruce had studied with William Merritt Chase and Robert Henri in New York and gone to Europe to copy the Old Masters. Most people thought she was smarter and more talented than the good-looking but impoverished Virginia aristocrat she posed for and married.

Of all Matisse's students, Patrick Henry Bruce was the most loyal to the master and to Cézanne, who had been in turn the master of both Matisse and Picasso. Indeed, Bruce's works were so thoroughly embodiments of Matisse's teachings that he was chided by many, including Edward Steichen and Leo Stein, for imitating Matisse too slavishly. Yet, in the end, Bruce's patience paid off: once he assimilated what Matisse had to teach, Bruce became the *only* American to paint Cubist works that can stand comparison with the classic works of the School of Paris.

By the time Helen, fed up with supporting her husband, left Bruce alone in Paris, he was as integrated into the Parisian artistic milieu as other expatriates Modigliani, Chagall, and Lipchitz. In his cosmopolitan sophistication and his firm grasp of the French tradition of modernism, Bruce was unique among American painters. This was something both Agee and I immediately recognized, as we also saw, even if we could not really understand it at once, the originality of the Cubist still lifes based on architectural themes that Bruce began painting around 1917. When we began our research, nothing but a few descriptive

Bruce, with his three-dimensional Cubism, was "the only American accepted as an equal by the French painters who invented modern art"

However, in the exciting years in Paris before World War I, the amusing young American couple with their beautiful blond baby seemed a happy addition to the art scene.

Naturally the Bruces gravitated to other couples with children living in stable bourgeois domesticity rather than to the Bohemian set that carried on all night in the Montparnasse cafés. In 1908, they lived above Matisse and his family in a building that had been a convent, where Matisse had his atelier and taught his classes in painting and sculpture. Pat Bruce was the *massier* or class treasurer, a job that was more honorary than lucrative. Matisse's son and daughter—New York art dealer Pierre Matisse and his sister, Mme Marguerite Duthuit, who as a teenager sometimes joined her father's class—remember Bruce well as a taciturn, self-involved, desperately earnest follower of their father, who spent long hours in conversation with Matisse.

Although Matisse himself was painting masterpieces like "Music," "Dance," and "The Red Studio" in the years 1908-1911, while the school functioned, in class he was basically teaching respect for the Old Masters in the Louvre and for the art of Cézanne, whom he called "the father of us all." Matisse's art classes were filled with foreigners—Russians, Hungarians, Scandinavians, Germans, and some Americans, including Sarah Stein, Morgan Russell, and Max Weber, in addition to Bruce. "Sally" Stein was basically a dilettante and at the time, with her husband Michael, the greatest collector of Matisse's works. Russell and Weber were as attracted, if not more so, to the dramatic Cubist paintings of Picasso.

lines by Michel Seuphor, a painter and partisan of abstract art who perceived Bruce's role as a pioneer modernist, had been written about these curiously three-dimensional compositions, painted in enamel-like colors, of objects that resemble architectural fragments carefully arranged like the pieces in a chess game.

The rediscovery, or perhaps it is more accurate to say discovery, of Bruce's 1917-1930 still lifes began in 1959, when Mr. Garber, inspired by Helen Bruce's descriptions of these lost paintings, sailed for Europe to make contact with Henri-Pierre Roché, the octogenarian author of *Jules and Jim*, a book filmed in 1961 by François Truffaut. Roché, an intimate of Duchamp's, had become involved with Dada while he was in New York during World War I. When he returned to Paris in 1919, he looked up Bruce. He found Bruce's studio filled with works he found singularly original and impressive, and Roché became Bruce's solitary admirer. Although he was finally able to sell works by Duchamp, Man Ray, and Brancusi, the other artists he promoted, Roché could not get any of the rich collectors like Agnes Meyer, Walter Arensberg, or Katherine Dreier, whom he squired around Paris, to buy a Bruce. And John Quinn, whose celebrated collection of modern art Roché formed, refused for the first time to take Roché's advice and turned down Bruce's paintings, which he thought looked too much like furniture.

Quinn was not entirely wrong in his interpretation of Bruce's Cubist paintings, for apparently they were based on details of the antiques that Bruce had begun trading to

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PATRICK HENRY BRUCE

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make a living once Helen, who had always taken care of their financial affairs, was gone. The oddness of these paintings is that, unlike other Cubist works, they do not depict flat planes, but use perspective—which the modernists had outlawed from art—to create an illusion of sculptural three-dimensionality. Because no two objects are represented from the same point of view, however, this illusion is negated by a series of contradictions so confusing that the mind boggles trying to sort out the artist's viewpoint. Not until Jasper Johns painted "According to What" in 1964, almost thirty years after Bruce's death, was the relativity of point of view explored with such focused intensity. This is not surprising, since both Johns and Bruce owe a large debt to Duchamp, from whom Bruce got the idea of using engineering drawing to indicate geometric solids.

Both Bruce and, later, Johns became preoccupied with the philosophical questions regarding the essential nature of painting as a representation of an illusion, the core of Duchamp's dissatisfaction with the flatness of modern art. Because both these descendants of plantation-owning Confederate heroes were deeply conservative modernists, there are many links between the skeptical art of Jasper Johns and Bruce's metaphysical still lifes of real objects in imaginary settings, which Johns could not have anticipated when he decided that Leonardo, Cézanne, and Duchamp—the three artists to whom Bruce was most indebted—were his models.

When Ben Garber arrived in Paris, he found Roché had died the day before. Nevertheless, he persuaded Mme Roché to bring down from the attic the paintings that Bruce had shipped to her late husband in a wheelbarrow in 1932, with a note saying Roché should have them since he was the only one who had ever liked them. No museum would show these paintings; but, in 1965, Garber finally persuaded the Knoedler Gallery in New York to hold a Synchromist exhibition in which Bruce's paintings were included. That show and William Agee's accompanying catalogue, *Synchromism and Color Principles in American Painting*, changed the history of American art. At the time, I was writing *American Art Since 1900* (Praeger), and I was able to incorporate Agee's research into a new chapter on early American color abstraction that identified Bruce as the great figure in the group.

Over the years, my conviction of Bruce's significance grew, as did Agee's; we often spoke of a retrospective and *catalogue raisonné* of what remained of Bruce's *oeuvre*. On a trip to St. Martin, an island in the Caribbean, I met Mr. Garber for the first time and visited his home, furnished strangely for a beach house with eighteenth-century French furniture. The walls were covered with paintings by Patrick Henry Bruce. Bruce habitually revised his paintings, covering color with color until thick areas of impasto were built up. I was alarmed to see what the tropical climate was doing to these works; at this point I began to feel a sense of urgency to complete the search for Patrick Henry Bruce. I knew that William Rubin, director of painting and sculpture at New York's Museum of Modern Art, thought well of Bruce's work. When he was responsive to my plea for a Bruce retrospective, I called Agee in Houston and proposed we collaborate on a project we both had wished to see accomplished for so long.

We each spent many more soggy January weeks in Paris, not to mention smoldering August afternoons in the Bibliothèque Nationale and the Beaubourg documentation center. I remember a particularly nasty day (this time, I believe, it was February) in the office of film director François Truffaut, who had turned Roché's novel *Jules and Jim* into a film classic. M. Truffaut could not understand why I should want to read Roché's journals, which are mainly extended records of his hyperactive sex life; but, finally, he was kind enough to permit me to consult the journals for references to Bruce. These did occur with regularity, punctuating endless descriptions of Roché's boringly repetitious amorous triangles.

Eventually, Agee and I also managed to find Bruce's son, Roy, in California, and Bruce's niece, Virginia Ahrens, who visited her uncle in Paris, in Italy. We interviewed Matisse's children, as well as Sonia Delaunay, Michel Seuphor, and anyone else who had ever known Bruce. We also interviewed many, many people whom we knew had met Bruce, but they could remember nothing. The usual response: "Patrick Henry *qui*?" became such a standing joke that Agee's staff presented him with a "Patrick Henry Qui?" T-shirt on the occasion of the Houston opening of the retrospective now on view in New York at The Museum of Modern Art.

Agee and I do not exactly fit descriptions of Inspector Maigret and Miss Marple, yet we began to think of ourselves as characters in a detective story as we checked our meager clues, trying to pick up a trail that had grown cold with time. It began at some point to seem as though Bruce were having the last laugh on art history for neglecting his works, for he never titled his paintings, stopped dating them in 1905, and stopped signing them in 1916. Was he really so sure that no one would ever be interested in those facts, or had he intended to make life miserable for anybody who did care?

After awhile, as we tried to make logical deductions in our ongoing Holmes-Watson dialogues, we started to think of the search for Patrick Henry Bruce more as the curse of Patrick Henry Bruce. We had deduced what became of Bruce until 1930, when he showed the last painting—acquired recently by The Museum of Modern Art in New York—that he ever exhibited, but we had no idea what happened to him between 1930 and 1936, when, bankrupted by the Crash, he returned to America, planning to move in with cousins who owned Berry Hill, the great antebellum mansion in Virginia where the Bruces once kept three thousand slaves working five thousand acres.

Then, one day, I got a call from Monique Nonne, a French art historian helping us. She had finally located Bruce's last mistress, whom we had been tracking for over ten years without success. I took the next plane to Paris. At first, Mme X refused to see me; finally, she relented; and I found myself in an anonymous concrete building on the outskirts of Paris. Since Bruce would have been ninety-eight this year, I expected a wizened old woman. Instead, a chic blond in black, who looked like Dietrich at fifty, opened the door of the apartment.

Mme X was still as charming as she was the day Bruce met her in 1928, when she was in fact eighteen and he was forty-seven. Her memory seemed photographic; she was able to tell me much that we did not know about how and with whom Bruce spent his time, who influenced his work, what became of his paintings, and why he killed himself. Most of this was a surprise; but the biggest shock was learning that Bruce did not stop painting in 1932 as Roché indicated in his memoirs, but continued to paint every day until he sailed for America in August 1936.

When Bruce left, Mme X wrapped two packages for him, one containing African bronzes, which were all that remained of his once extensive collection of primitive art, the other, a roll of twenty paintings done between 1930 and 1936—all variations of the still life now in the MOMA collection. Where were these paintings? Mme X confessed she wanted to ask me the same question. Bruce refused to give her one, saying she couldn't possibly understand it; nor did he tell her what he was going to do with them. Agee and I finally located the primitive sculptures in the University Museum of the University of Pennsylvania. However, after an intense search, we still have not found the paintings that Bruce brought home with him.

Tracing an important American painter, "We began to think of ourselves as characters in a detective story, checking our clues"

As to why Patrick Henry Bruce killed himself, the answer was he did not end his life because he could not sell the paintings nobody wanted or understood; he considered his art a search, a kind of solitaire he played with himself as long as he could afford to. The problem was that, with the 1929 Crash, he could no longer indulge his idle passion. For the first time in his life, Bruce had no servants, nor could he afford the best tailors and cobblers from whom he ordered his wardrobe. Not to be able to live like a gentleman, rather than as a misunderstood artist, was what Bruce finally found intolerable. When he no longer found life interesting, as he would not if he could not devote himself to esthetics, he decided to end it. Mme X was aware her lover went back to New York, which he described as hell on earth, only to kill himself. And I knew, as I took the tiny elevator back down to the street, that she still regretted her love was not compelling enough to keep Bruce from destroying his paintings and himself. ▽

THATCHER . . . BY WEST

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successful businessman.

I can imagine that this resemblance might be taken as an omen; but there are two ways of taking it. First, that Mrs. Thatcher might give the country the benefit of the sort of shrewdness that has built up the Macmillan interests so that the trading talent of the British might show itself again as it has not done so under the recent Labour governments. But it might also be an omen that Mrs. Thatcher has something to dread from the same boneheadedness of the electorate that led to the fall of Macmillan. He made a completely proper speech in which he urged the electorate not to overlook the need to build up England's industry to the maximum solidity after the depletions of the War, and not to be misled by saying: "We've never had it so good." Unscrupulous opponents pretended that he had used that phrase himself as a boast, and the boneheaded electorate believed them.

Something of the same sort might happen to Margaret Thatcher. Her colleagues like her, she is liked by her audiences; the speeches which outline her political beliefs are, as they say of scientific experiments, elegant and give pleasure to the heavens. She is liked by intelligent and good-hearted people. But she is intensely disliked by, oddly enough, a section of her own sex. Just as Harold Macmillan was disliked by a section of his own sex, and for the same reason. He excited envy. A great many well-to-do women regard Mrs. Thatcher with peculiar envy. There is a special reason for this: such honor and glory as hers have usually fallen only to wealthy women: by right of their husbands' attainments and not theirs; and resentment felt on that score is apt to be envenomed, because it is not the best of women who are ready to accept such unearned distinction. Against such venom Mrs. Thatcher is unlikely to put up appropriate resistance because she is not in that world. Let me use the simple language that is called for in times of emergency. I observe, and so have many of my friends, that bitches do not like Margaret Thatcher; and I fear that she may have difficulty in defending herself, as she is not at all bitchy.

We have to reckon with the fact that a woman politician is not really one of the gang, to be protected by the gang. Although British women got the vote after the First World War and sit in both Houses of Parliament, they are not really fully accepted. The tale is told by TV coverage of general elections. Looking at the screen, one would hardly have guessed that women have even got the vote. The occasional female politician who strayed in was as lonely as the token Negro at New York's cocktail parties in the 1930s. Margaret Thatcher was the star.

One can judge the extent to which women are alienated from the political world even when they have apparently been accepted by it, from the degree to which exceptionally able women politicians are forgotten. Recently I have been asking the present generation, "What do you know of Mary Macarthur?" The name meant nothing to them; yet it was she who organized our National Insurance scheme. Even the ablest women politicians are not cherished when they have closed a good record. That is why I fear that Mrs. Thatcher may not get the loyalty any Prime Minister needs. I can well imagine her getting disproportionately heavy blame when, or if, she makes her first mistake, paying ten times the price a man would pay for the same error.

My consolation is that should this happen she will probably be much less upset than I will. This is indicated as probable by an incident that happened some days before the general election. Over here we all live within earshot of terrorism, but for most of us that is the nearest we come to it. We are wakened in our beds by the sound of an explosion, and in the morning papers we read of some houses destroyed and some strangers lost. But sometimes it comes nearer. There was a member of Parliament named Airey Neave, of whom many of us were very fond. He was a middleman of gentle manners, and an extraordinary record of courage in the last War. He escaped over twenty times from German jails, and when I met him in Germany after the War, I thought him a man of over forty, but he was twenty-nine. He had come out of this ordeal unembittered. The mark it had left on him was a desire to make other people's time on this earth as little painful as possible. He was the most consistent of friends, and it was a steady pleasure to know him and his family. He was trained as a lawyer; and as a politician he was scrupulous to the point of taking a degree in nuclear science so that he could talk sense and not nonsense about nuclear energy. (This is so scrupulous for a politician that it is funny.) He took (and had asked for) the dangerous job of opposition spokesman for Northern Ireland in hope that he might do what he could to bring peace to that country, though he and everybody else knew that this might mean his death. Mrs. Thatcher and her husband (who is not the elderly fuddy-duddy husband of the star in a British film, but a functioning director of Burmah Oil) were intimates of the Neaves, and he was her closest counselor.

His job did mean his death. He was blown to pieces in his car on March 30th. This we learned from watching TV news, and it was the death of a friend, and more, it was the death of someone who felt friendly towards all the world. He had invited this end because of his hope that he might hasten the day when Catholics and Protestants would cease to kill each other. It was astonishing to know that someone one knew, who had handed one a drink and had sat one down among his family on the further shores of a busy day, should die for a principle, and should be allowed to die that way by fate.

Then there appeared on the screen an intimation that we would presently see Mrs. Thatcher at a public function receiving the news of the death of her friend.

Hypnotized, we went on watching. Presently, we saw her, somewhere in the open air, carrying on the ritual of the general election, opening something, closing something, or giving something—every inch the handsome woman who is alleged to be a soap-opera heroine. Then a messenger came up, and she bent over her head to hear what he said, and having heard it, her face changed. She resembled the heads Greek sculptors carried to represent the Goddesses who embody the forces of love and wisdom but are subject to the god above all gods and goddesses—Chronos, or Time, who advances ineluctably and submerges the patterns made by love and wisdom under a tide of incomprehensible and cruel events. Americans, who also have seen politicians struck down who seemed to them to impose a pattern on life, will know how strongly Margaret Thatcher desired an explanation. But after a minute she returned to her duties. ▽



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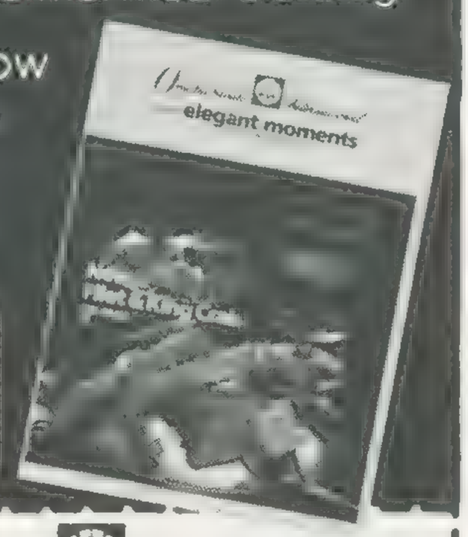
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. . . BY SCHLESINGER

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support.) Moreover, her support was concentrated in southern England. Observers were reminded of the durability of divisions established long ago in the British Civil War: North England and Scotland, Roundhead then and Labour now; the rest, outside the great cities, Royalist then and Tory now.

Still the Tories won soundly, and they won on domestic issues. Foreign policy did not enter into the election, nor is it a field in which Thatcher has much experience. On the whole, Labour governments get along better with the United States than Conservative governments do (Harold Macmillan's the great recent exception), primarily because Tories tend to be traditional British nationalists. Like Edward Heath, the last Tory Prime Minister, Thatcher may well have prickly relations with Washington. On the other hand, Lord Carrington, her sensible foreign secretary, understands the indispensability of the American connection; and Thatcher herself quickly disappointed her right-wing American fans by coming out for speedy Senate ratification of the SALT II treaty.

How far will she—can she—press her capitalist counterrevolution at home? The ring of circumstance around any British government limits her room for maneuver. If she reduces government borrowing and the personal income tax, she must increase indirect taxation in order to make good her promise to raise the pay of soldiers and policemen. This only shifts the tax burden from the affluent to the less well-off. If she abolishes an incomes policy, she will have to combat inflation through monetary restriction—a dubious remedy at best and one accompanied by deleterious side effects. Nor can she retreat entirely from the welfare state. Not even the Tories propose to dismantle the National Health Service, and no British government would dare consign the poor to the mercies of an unfettered free market. "Utopia," as Callaghan sardonically commented after listening to Thatcher's first speech, "is going to have to be postponed for a day or two."

And, while Margaret Thatcher often talks like Barry Goldwater, it is important to remember the difference between British and American conservatism. Historically British Conservatives have not been laissez-faire fanatics. The Tory party began as a party of landowners, not of shopkeepers. It was imbued with feudal ideas of reciprocal obligation, not with capitalist ideas of the-devil-take-the-hindmost. Nineteenth-century Tory leaders like Disraeli, Lord Shaftesbury, Lord Randolph Churchill freely advocated state intervention on behalf of the working class.

Modern Toryism, it is true, is much more a projection of the business community. When Randolph Churchill's son crossed the floor to the Liberals in 1903, he explained that the Conservative party was turning into something "like perhaps the Republican Party of the United States . . . rigid, materialist, and secular." Yet Winston Churchill rejoined the Conservatives twenty years later, and the old tradition of Tory Democracy is still not dead. Ted Heath, whom Thatcher displaced as Conservative leader, would be in American terms a centrist Democrat.

Thatcher herself would certainly be a Republican, but whether a liberal or conservative Republican, a Jacob Javits or a Jack Kemp, no one can yet say. Perhaps she may indeed throw the gates open to the financial speculators, the slum landlords, and the other hard-faced men, thereby fulfilling Callaghan's prediction that "the society the Tories wish to create is 'What's in it for me.' " But a nakedly acquisitive society is not necessarily in the old Tory style. The puzzle now is whether, under pressure, Thatcher will become a humane pragmatist or remain a free-market ideologue.

Of the twenty-two members of her cabinet, eighteen served under Heath. This may mean no more than that they were the only Tories around with government experience. Her cabinet is also, in the words of Peregrine Worsthorne, the acerbic columnist for the Conservative *Sunday Telegraph,* "quite marvelously well-heeled. Most of its members have either made, married or inherited splendid fortunes." Thatcher herself is married to a millionaire businessman. Worsthorne adds, "If Trollope were born again he would not feel that the cabinet's composition was totally unlike that led by the Duke of Omnium."

The existence of so old-fashioned a cabinet is proof, as Worsthorne observes, of "the failure of British social democracy since the war to bring about a fundamental alteration in the structure of society." Despite the lamentations of our British friends, the old ruling order has not just survived but prospered under socialism. Worsthorne therefore enjoins Thatcher to pursue her ideals with the same relative restraint Labour showed when it was in power. Otherwise she might sow the dragon's teeth of a really virulent socialism, and Lord Carrington's son "will have cause to reflect that his father's generation of Tories did not know when to leave well alone."

Margaret Thatcher often sounds like a doctrinaire. Yet, though she could not care less about the feminist issues of our time, she is a woman all the same and, as Rebecca West tells us, a quite adequately feminine woman. "Women," Thatcher herself accurately remarks, "tend to be very much more practical, less theoretical." She may well come to understand that the coming period of economic contraction and readjustment will, as Worsthorne reminds her, "require more paternalism from Government, not less. . . . Far from it being possible to dismantle social services, the likelihood is that they will have to be strengthened and extended." For all her metallic personality, she may not in the end insist on sacrificing human beings to abstract dogmas. After all, as she herself has said, "Don't forget, before we had democracy the women didn't do half badly—Queen Elizabeth I, Queen Victoria. Women in power have done very well for Britain." ▽

Margaret Thatcher is not a feminist; but she is a powerful, attractive woman

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look, this city was scrupulous to the very last detail: the granite revetment of the rivers and canals, the elaborate character of every curl on their cast-iron grilles, speak for themselves. So does the decor of the inner chambers in the palaces and country residences of the Czarist family and nobility, the decor whose variety and exquisiteness verge on obscenity. And yet whatever the architects were taking for the standard in their work—Versailles, Fontainebleau, and so on—the outcome was always unmistakably Russian because it was more the overabundance of space that dictated to the builder where to put that on another wing, and in what style it ought to be done, than the capricious will of his often ignorant but immensely rich client. When you look at the Neva's panorama opening from the Trubetzkoy bastion of the Peter and Paul fortress, or at the Petergof Cascade by the Gulf of Finland, you get the odd sensation that it's not Russia trying to catch up with the European civilization but a blown-up projection of the latter through a *laterna magica* onto an enormous screen of space and waters.

In the final analysis, the rapid growth of the city and of its splendor should be attributed first of all to the ubiquitous presence of water. The twelve-mile-long Neva branching right in the center of the town with its twenty-five large and small coiling canals provides this city with such a quantity of mirrors that narcissism becomes inevitable. Reflected every second by thousands of square feet of running silver amalgam, it's as if the city were constantly being filmed by its river which discharges its footage into the Bay of Finland, which on a sunny day looks like a depository of these blinding images. No wonder that sometimes this city gives the impression of an utter egoist preoccupied solely with its own appearance. True that in such places you pay more attention to façades than to faces; but the stone is incapable of self-procreation. The inexhaustible, maddening multiplication of all these pilasters, colonnades, porticoes hints at the nature of this urban narcissism, hints at the possibility that at least in the inanimate world water may be regarded as a condensed form of Time.

But perhaps more than by its canals and rivers, this "extremely premeditated city," as Dostoevsky termed it, has been reflected in the literature of Russia. For water can talk about surfaces only, and exposed ones at that. The depiction of both the actual and mental interior of the city, of its impact on the people and their inner world, became the main subject of Russian literature almost from the very day of this city's foundation. Technically speaking, Russian literature was born here, on the shores of the Neva. If, as the saying goes, all Russian writers "came out of Gogol's 'Overcoat,'" it's worth remembering then that this overcoat was ripped off that poor civil-servant's shoulders nowhere else but in St. Petersburg, at the very beginning of the nineteenth century. The key, however, was set by Pushkin's "The Bronze Horseman" whose hero, a clerk in some department, upon losing his beloved in a flood, accuses the mounted statue of the Emperor of negligence (no dikes) and goes insane when he sees the enraged Peter and his horse jumping off the pedestal rushing in pursuit to trample him, an offender, into the ground. (This could be a simple tale about a little man's rebellion against arbitrary power and about persecution mania, if it were not for the magnificent verses—the best ever written in praise of this city, with the exception of those by Osip Mandelstam who was literally stamped into the ground of the Empire a century after Pushkin was killed in a duel.)

At any rate, by the beginning of the nineteenth century, St. Petersburg was already the capital of Russian letters, a fact that had very little to do with the actual presence of the court hero. After all, the Court sat in Moscow for centuries and yet almost nothing came out of there. The reason for this sudden outburst of creative powers was again mostly geographical. In the context of the then Russian life, the emergence of St. Petersburg was similar to the discovery of the New World: it gave pensive men of the time a chance to look upon themselves and the nation as though from outside. In other words, this city provided them with the possibility of objectifying the country. The notion of criticism being most valid when conducted from without enjoys a great deal of popularity even today. Then, replete with the alternative—at least visually—utopian character of the city, it instilled those who first took pen in hand with a sense of the almost unquestionable authority of their pronouncements. If it's true that every writer has to estrange himself from his experience to be able to comment upon it, then the city, by rendering this alienating service, saved them a trip.

Coming from the nobility, gentry, or clergy, all these writers belonged, to use an economic stratification, to the middle class: the class which is almost solely responsible for the existence of literature everywhere. With two or three exceptions, all of them lived by pen, i.e., meagerly enough to understand without exegesis or bewilderment the plight of those worse off as well as the splendor of those on top. The second attracted their attention far less if only because the chances of arrival were far smaller. Correspondingly, we have a pretty thorough, almost stereoscopic picture of the inner, real St. Petersburg, for it is the poor who constitute the main body of reality; the little man is always universal. Furthermore, the more perfect his immediate surroundings are, the more jarring and incongruous he looks. No wonder that all of them—the retired officers, impoverished widows, robbed civil servants, hungry journalists, humiliated clerks, tubercular students, and so forth—seen against the impeccable utopian background of classicistic porticoes, haunted the imagination of writers and overflooded the very first chapters of Russian prose.

Such was the frequency with which these characters appeared on paper and such was the number of people who put them there, such was their mastery of their material, and such was the material itself—words—that in no time something strange began to happen to the city. The process of recognizing these incurably semantic reflections, loaded with moral judgment, became a process of identification with them. As often happens to a man in front of a mirror, the city began to fall into dependence on the three-dimensional image supplied by literature. Not that the adjustments it was making were not enough (they weren't!); but with insecurity innate to any narcissist, the city started to peer more and more intently at that looking glass which the Russian writers were carrying—to para-

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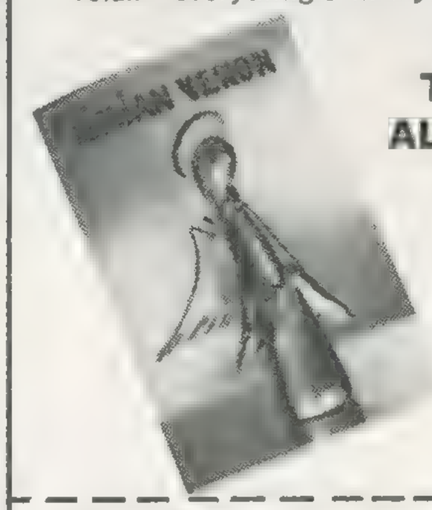
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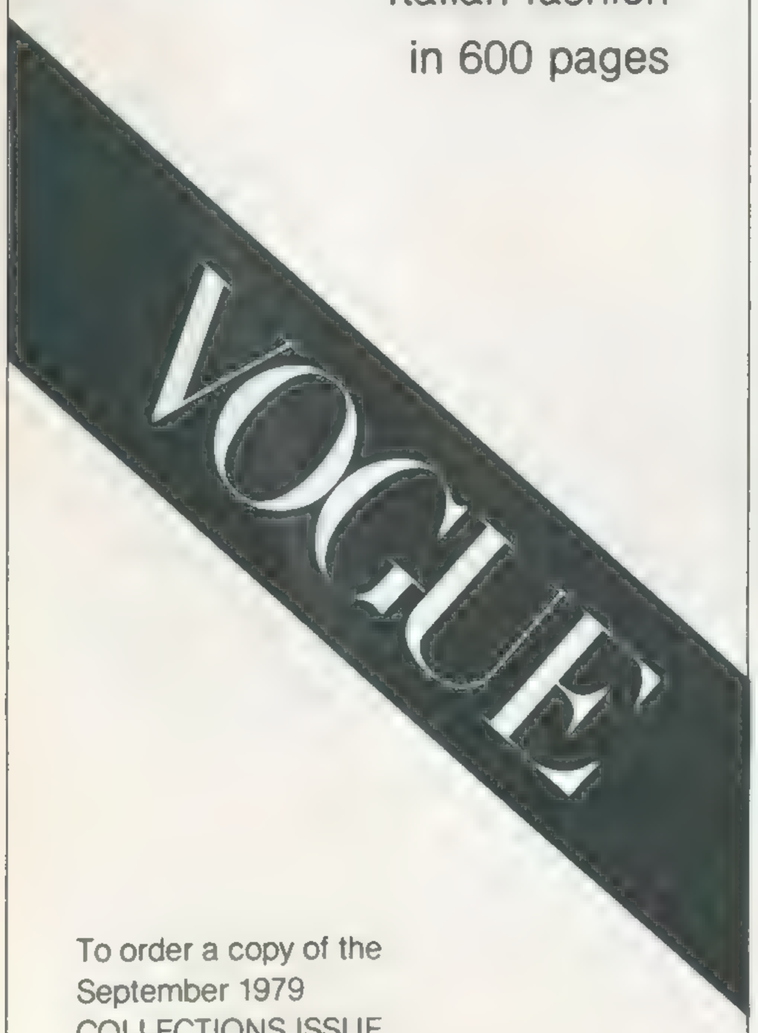
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phrase Stendhal—through the streets, courtyards, and shabby apartments of its population. Occasionally, the reflected would even try to correct or simply smash the reflection, which was all the easier to accomplish since nearly all the authors were residing in the city. Towards the middle of the nineteenth century, those two things merged: Russian literature caught up with reality to the extent that today when you think of St. Petersburg you can't distinguish the fictional from the real. Which is rather odd for a place only two hundred and seventy-six years old. The guide will show you today the building of the Third Police Department where Dostoevsky was tried, as well as the house where his character, Raskolnikov, killed that old money-lending woman with an axe.

The role of nineteenth-century literature in shaping the image of the city was all the more crucial because this was the century when St. Petersburg's palaces and embassies grew into the bureaucratic political, business, military, and in the end industrial center of Russia. Architecture began to change its perfect—to the degree of being absurd—abstract character and worsened with every new building. This was dictated as much by the swing towards functionalism (which is but a noble name for profit making), as by the general esthetic degradation. Save for Catherine the Great, Peter's successors had little in the way of vision, nor did they share his. Each of them tried to imitate his version of Europe, and did so quite thoroughly; but in the nineteenth century Europe wasn't worth imitating. From reign to reign the decline was more and more evident; the only thing that saved the face of new ventures was the necessity to adjust them to their great predecessors. Today, of course, even the barrack-like style of the Nicholas the First epoch may warm a brooding esthete's heart, for it conveys well the spirit of the time. But on the whole, this Russian execution of the Prussian military ideal of society, together with the cumbersome apartment buildings squeezing between the classical ensembles, produces rather a disheartening effect. Then came the Victorian wedding cakes; and, by the last quarter of the century, this city that started as a leap from history into the future began to look in some parts like a regular Northern European bourgeois.

Which was the name of the game. If the literary critic Belinsky was exclaiming in the '30s of the past century: "Petersburg is more original than all American cities, because it is a new city in an old country; consequently it is a new hope, a marvelous future of this country!"; then a quarter of a century later Dostoevsky could replay sardonically: "Here is the architecture of a huge modern hotel—its efficiency incarnate already, its Americanism, hundreds of rooms; it's clear right away that we too got railroads, we too suddenly became a business-like people."

"Americanism" as an epithet applied to the capitalist era in St. Petersburg's history is perhaps a bit farfetched; but the visual equality with Europe was indeed quite startling. And it was not the façades of the banks and joint-stock companies only that matched in their elephantine solidity their counterparts in Berlin and London; the inner decor of a place like Eleseev Brothers food store (which is still intact and functions if only because there is not much to expand with today) could easily endure a comparison with Fauchon in Paris. The truth is that every "ism" operates on a mass scale that mocks national identity; capitalism wasn't an exception. The city was booming; manpower was arriving from all ends of Empire; the male population outnumbered the female two to one, prostitution was thriving, orphanages overflowed; the water in the harbor boiled because of the ships exporting Russian grain, just as it boils today as the ships bring grain to Russia from abroad. It was an international city, with large French, German, Dutch, and English colonies, not to speak of diplomats and merchants. Pushkin's prophecy, put into his "Bronze Horseman"s mouth: "All flags will come to us as guests!" received its literal materialization. If in the eighteenth century the imitation of the West didn't run deeper than the makeup and the fashions of the aristocracy ("These Russian monkeys!" cried a French nobleman after attending a ball in the Winter Palace, "How quickly they've adapted! They're outdoing our Court!"), then the St. Petersburg of the nineteenth century with its *nouveau riche* bourgeoisie, high society, demimonde, etc., became Western enough to afford even a degree of contempt towards Europe.

St. Petersburg—a city made real by its fiction

However, this contempt, displayed mostly in literature, had very little to do with the traditional Russian xenophobia, often manifested in the form of the argument on the superiority of Orthodoxy over Catholicism. It was rather a reaction of the city to itself, a reaction of professed ideals to mercantile reality; of esthete to bourgeois. As for this business of Orthodoxy versus Christianity, it never got very far, since the cathedrals and churches were designed by the same architects who built the palaces. So unless you step into their vaults, there is no way of determining what denomination these houses of prayer are unless you pay attention to the form of the cross on the cupola; and there are no onion domes in this city. Still, in their contempt, there was something of a religious nature.

Every criticism of human condition suggests the critic's awareness of the higher plane of regard, of a better order. Such was the history of Russian esthetics that the architectural ensembles of St. Petersburg were—and still are—perceived as the closest possible incarnation of such an order, churches included. In any case, a man who has lived long enough in this city is bound to associate virtue with proportion. This is an old Greek idea; but set under the northern sky, it acquires a peculiar authority of an embattled spirit and, to say the least, makes an artist very conscious of form. This kind of influence is especially clear in the case of Russian or, to name it by its birthplace, Petersburgian poetry. For two and a half centuries this school, from Lomonosov and Derzhavin to Pushkin and his Pleiad (Baratynsky, Viazemsky, Delvig), to the Acmeists—Akhmatova and Mandelstam in this century—has existed under the very sign un-

der which it has been conceived: under the sign of classicism.

But less than fifty years separate Pushkin's paean to the city in "The Bronze Horseman" and Dostoevsky's utterance in *Notes from the Underground*: "It's an unhappy lot to habitate in Petersburg, the most abstract and the most premeditated place in the world." The brevity of such a span can be explained only by the fact that the pace of this city's development wasn't actually a pace: it was acceleration from the threshold. The place whose population in 1700 was zero had reached one and a half million by 1900. What would take a century elsewhere was squeezed here into decades. Time acquired a mythic quality because the myth was that of creation. Industry was booming and smokestacks rose around the city like a brick echo of its colonnades. The Imperial Russian Ballet under the choreography of Petipa starred Anna Pavlova and in barely two decades developed its concept of ballet as a symphonic structure—a concept which was destined to conquer the world. About three thousand ships flying foreign and Russian flags bustled annually into St. Petersburg harbor, and more than a dozen political parties would convene in 1906 on the floor of the would-be Russian Parliament called the "Duma," which in Russian means "thought" (its achievements, in retrospect, make its English sound—"Dooma"—seem particularly ominous). The prefix "St." was disappearing—gradually but justly—from the name of the city; and, with the outbreak of World War I, due to anti-German sentiment, the name itself was Russified, and "Petersburg" became "Petrograd." The once perfectly graspable idea of the city shone less and less through the thickening web of economics, politics, civic demagoguery. In other words, the city of the Bronze Horseman galloped into its future of a regular metropolis in giant strides, treading on the steps of its little men and pushing them forward. And one day a train arrived at the Finland Station, and a little man emerged from the carriage and climbed onto the top of an armored car.

This arrival was a disaster for the nation but a salvation for the city. For its development came to a full stop as did the economic life of the whole country. The city froze as if in total mute bewilderment before the impending era. If anything, Comrade Lenin deserves his monuments here for sparing St. Petersburg both ignoble membership in the global village and the shame of becoming the seat of his government: in 1913 he moved the capital of Russia back to Moscow.

The significance of this move alone could equate Lenin to Peter. However, Lenin himself could hardly approve of naming the city after him if only because the total amount of time he spent there was about two years. Had it been up to him, he would have preferred Moscow or any other city in Russia proper. He didn't care much for the sea: he was a man of the land, and a city dweller at that. And if he felt uncomfortable in Petrograd, it was partly because of the sea, although it wasn't the flood of which he was afraid, but the British Navy.

There were perhaps only two things he had in common with Peter the First: knowledge of Europe and ruthlessness. But while Peter with his variety of interests, boisterous energy, and the amateurishness of his grand designs, was either an up- or outdated version of a Renaissance man, Lenin was very much a product of his time: a narrow-minded revolutionary with a typical petit-bourgeois, monomaniacal desire for power. Which is in itself an extremely bourgeois concept.

So Lenin went to Petersburg because there he thought it was: power. He would go for that to any other place if he thought that place had it (and in fact, he did: while living in Switzerland he tried the same thing in Zurich). In short, he was one of the first men for whom geography was a political science. But the point is that Petersburg never, even during its most reactionary period of Nicholas the First, was a center of power. Every monarchy rests on a traditional feudal principle of willing submission or resignation to the rule of one, backed by the church. After all, either of them—submission or resignation—are acts of will, as much as casting a ballot is. Whereas Lenin's main idea was the manipulation of will itself, the control over minds; and that was news for Petersburg. For Petersburg was merely the seat of the Imperial rule, and the very blend of architectural grandeur with a bureaucratic tradition simply mocked the idea of power. Had Lenin lived longer in this city, his idea of statehood might have become a bit more humble. But from the age of thirty, he had lived for nearly sixteen years abroad, mostly in Germany and Switzerland, nourishing his political theories. He returned to Petersburg only once, in 1905, for three months, in an attempt to organize resistance of workers to the Czarist government, but was soon forced abroad, back to his café-politiking, chess-playing, and Marx-reading. It couldn't help him to get less idiosyncratic: failure seldom broadens perspectives.

In 1917, in Switzerland, upon learning from a passerby about the Czar's abdication, with a group of his followers Lenin boarded a sealed train provided by the German General Staff which relied on them to do a fifth column job behind the Russian frontlines and went to Petersburg. The man who stepped down in 1917 at the Finland Station was forty-seven years old, and this was presumably his last gamble: he had to win or face the charge of treason. His only luggage was the dream of world socialist revolution which, once started in Russia, would produce a chain reaction and another dream of becoming head of the Russian state in order to execute this first dream. On the sixteen-year-long and bumpy journey to the Finland Station, the two dreams merged into a somewhat nightmarish concept of power; but climbing on to that armored car, he didn't know that only one of those dreams was destined to come true.

So it wasn't so much his coming to Petersburg to grab power, as it was that the power which grabbed Lenin long ago was carrying him to Petersburg. What's rendered in the history books as the Great October Socialist Revolution was, in fact, a plain *coup d'etat*, and a bloodless one at that. Following the signal—a blank-fire shot of the cruiser *Aurora*'s bow gun—a platoon of the newly formed Red Guards walked into the Winter Palace and arrested a bunch of ministers of the Provisional Government idling there, vainly trying to take care of Russia after the Czar's abdication. The Red Guards didn't meet any resistance; they raped half of the female unit guarding the palace and looted its chambers. At that, two Red Guardsmen were shot and one drowned in the wine cellars. The only shooting that ever took place in the Palace Square with bodies falling and the searchlight crossing the sky was Sergei Eisenstein's.

It's perhaps in reference to the modesty of

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that October 25th night enterprise that the city has been termed in official propaganda as "the cradle of the Revolution." And a cradle it remained, an empty cradle, and quite enjoyed this status. To a degree, the city escaped the revolutionary carnage. "God forbid we see," said Pushkin, "the Russian debacle, meaningless and merciless," and Petersburg didn't see it. The Civil War raged all around and across the country, and a horrible crack went through the nation splitting it into two mutually hostile camps; but here, on the shores of the Neva, for the first time in two centuries, quiet reigned and the grass started to shoot up through the cobblestones of emptied squares and the slates of sidewalks. Hunger took its toll, and so did the Cheka (the maiden name of the NGB); but other than that, the city was left to itself and to its reflections.

As the country, with its capital returned to Moscow, retreated to its womblike, claustrophobic, and xenophobic condition, Petersburg, having nowhere to recoil, came to a standstill—as though photographed in its nineteenth-century posture. The decades that followed the Civil War didn't change it much: there were new buildings but mostly in the industrial outskirts. Besides, the general housing policy was the so-called "condensation," i.e., putting the deprived in with the well-off. So if a family had a three-room apartment all to itself, it had to squeeze into one room in order to let other families move into the other rooms. The city's interiors thus became more Dostoevskian than ever, while the façades peeled off and absorbed dust, this tan of epochs.

Quiet, immobilized, the city stood watching the passage of seasons. Everything can change in Petersburg except its weather. And its light. It's the northern light, pale and diffused, one in which both memory and eye operate with unusual sharpness. In this light, and thanks to the directness and length of the streets, a walker's thoughts travel farther than his destination, and a man with standard eyesight can make out at a distance of a mile the number of the approaching bus or the age of the following informer. In his youth, at least, a man born in this city spends on foot as much time as any good Bedouin. And it's not because of the shortage and price of cars (there is an excellent system of public transportation), nor because of the half-mile-long queues to the food stores. It's because to walk under this sky, along the brown granite embankments of this immense grey river, is itself an extension of life and a school of farsightedness. There is something in the granular texture of the granite pavement next to the constantly flowing, departing water that instills into one's soles an almost sensual desire for walking. The seaweed-smelling head wind from the sea has cured here many hearts oversaturated with lies, despair, and powerlessness. If that is what conspires for enslavement, the slave may be excused.

This is the city where it's somehow easier to endure loneliness than anywhere else: because the city itself is lonely. A strange consolation comes from the notion that these stones have nothing to do with the present and still less with the future. The farther the façades go into the twentieth century, the more fastidious they look, ignoring these new times and their concerns. The only thing that makes them come to terms with the present is the climate, and they feel most at home with themselves in the foul weather of late fall or of premature spring and its showers mixed with snow and its impetuous disoriented squalls. Or—in the dead of winter, when the palaces and mansions loom over the frozen river in their heavy snow trimmings and shawls like old Imperial dignitaries, sunk up to their eyebrows in massive fur coats. When the crimson ball of the setting January sun paints their tall Venetian windows with liquid gold, a freezing man crossing the bridge on foot suddenly sees what Peter had in mind when he erected these walls: a giant mirror for a lonely planet. And, exhaling steam, he feels almost pity for those naked columns with their Doric hairdos captured by and driven into this merciless cold, into this knee-high snow.

The lower the thermometer falls, the more abstract the city looks. Minus 25 Centigrade is cold enough, but the temperature keeps falling and—as though it has done away with people, river, and buildings—it aims for ideas, for abstract concepts. With the white smoke floating above the roofs the buildings along the embankments more and more resemble a stalled train bound for eternity. Trees in parks and public gardens look like the school diagrams of human lungs with the black caverns of crows' nests. And always in the distance the golden needle of the Admiralty's spire tries, like a reversed ray, to anesthetize the content of the clouds. And there is no way of telling who looks more incongruous against such a background: the little men of today or their mighty owners scurrying along in the black limousines stuffed with bodyguards. To say the least, both feel quite uncomfortable.

Even in the late '30s, when local industries finally began to catch up with the prerevolutionary level of production, the population hadn't sufficiently increased; it was fluctuating somewhere near the two-million margin. In fact, the percentage of the local stock families (those who had lived in Petersburg for two generations or more) was constantly dropping because of the Civil War, emigration in the '20s, purges in the '30s. Then came World War II and the nine-hundred-day-long Siege which took nearly one million lives as much through bombardments as through starvation. The Siege is the most tragic page in the city's history, and I think it was then that the name of "Leningrad" was finally adopted by the inhabitants who survived, almost as a tribute to the dead: it's hard to argue with the tombstone carvings. The city suddenly looked much older; it was as though History had finally acknowledged its existence and decided to catch up with this place in her usual morbid way: by piling up bodies. Today, thirty-three years later, however repainted and stuccoed, the ceilings and façades of this unconquered city still seem to preserve the spot-like imprints of its inhabitants' last gasps and last gazes. Or perhaps it's just bad paint and bad stucco.

Today, the population of this city is around five million; and at eight o'clock in the morning, the overcrowded trams, buses, and trolleybuses rumble across the numerous bridges carrying the hanging human grapes to their factories and offices. The housing policy has changed from "condensation" to building new structures on the outskirts whose style

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resembles everything else in the world and is known popularly as "barrackko." It's a big credit to the present city fathers that they preserve the main body of the city virtually untouched. There are no skyscrapers, no braiding speedways here. Russia has an architectural reason to be grateful for the Iron Curtain's existence, for it helped her to retain a visual identity. These days when you receive a postcard it takes awhile to figure out whether it's been mailed from Caracas, Venezuela, or Warsaw, Poland.

It's not that the city fathers wouldn't like to immortalize themselves in glass and concrete; but somehow they don't dare. For all their worth, they, too, fall under the spell of the city, and the farthest they go is to erect here and there a modern hotel where everything is done by foreign (Finnish) builders—with the exception of electric wiring: the latter is subject to Russian know-how only. As a rule, these hotels are designated to service only foreign tourists, often the Finns themselves, owing to the proximity of their country to Leningrad.

The population amuses itself in nearly one hundred movie houses and a dozen drama, opera, and ballet theaters; there are also two huge soccer stadiums and the city supports two professional soccer teams and one ice-hockey team. In general, sports are endorsed considerably by officialdom, and it's widely known here that the most enthusiastic ice-hockey fan lives in the Kremlin. But the main form of pastime in Leningrad, as everywhere in Russia, is "the bottle." In terms of alcohol consumption, this city is the window into Russia, and wide open at that. At nine o'clock in the morning, a drunk is more frequently seen than a taxi. In the wine section of the grocery stores, you always find a couple of men with that idle but searching expression on their faces: they are looking for "the third" with whom to share both the price and the content of the bottle. The price shared at the cashier's, the content—in the nearest doorway. In the semidarkness of those entrances, at its highest, reigns the art of dividing a pint of vodka into three equal parts without any left over. Strange, unexpected, but sometimes lifelong friendships originate here, as well as the most grisly crimes. And while propaganda condemns alcoholism orally and in print, the State continues to sell vodka and increases the prices because "the bottle" is the source of the State's biggest revenue: its cost price is five kopecks and it's sold to the population for five rubles. Which means 500 percent profit.

But the drinking habits are no rarity among those who live by the sea. The most characteristic features of Leningraders are: bad teeth (because of lack of vitamins during the Siege), clarity in pronounciation of sibilants, self-mockery, and a degree of haughtiness towards the rest of the country. Mentally, this city is still the capital; and it is in the same relation to Moscow as Florence is to Rome or Boston is to New York. Like some of Dostoevsky's characters, Leningrad derives pride and almost a sensual pleasure from being "unrecognized," rejected; and yet, it's perfectly aware that, for everyone whose mother tongue is Russian, the city is more real than anywhere else in the world where this language is heard.

For there is the second Petersburg, the one made of verses and of Russian prose. That prose is read and reread and the verses are memorized by heart, if only because in the Soviet schools children are made to memorize them if they want to graduate. And it's this memorization which secures the city's status and place in the future—as long as this language exists—and transforms the Soviet schoolchildren into the Russian people.

The school year usually is over by the end of May when the White Nights arrive in this city to stay throughout the whole month of June. A White Night is a night when the sun leaves the sky barely for a couple of hours—a phenomenon quite familiar in the northern latitudes. It's the most magic time in the city when you can write or read without a lamp at two o'clock in the morning, and when the buildings, deprived of shadows and their roofs rimmed with gold, look like a set of fragile china. It's so quiet around that you almost can hear a clink of a spoon falling in Finland. The transparent pink tint of the sky is so light that the pale-blue watercolor of the river almost fails to reflect it. And the bridges are drawn up as though the islands of the delta have unclasped their hands and slowly begun to drift, turning in the mainstream, towards the Baltic. On such nights, it's hard to fall asleep, because it's too light and because any dream will be inferior to this reality. Where a man doesn't cast a shadow, like water. ▽

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CALIFORNIA LIVING

(Continued from page 504)

solution: using overscaled furniture, art objects, and his collection of favorite finds—shells, minerals, masks—to decrease rather than increase the sense of proportion and to domesticate the space. The Mediterranean influence appears throughout the house: in the tiled floors, white walls, Mexican leather-and-wicker chairs—and in the intense sunlight pouring into the living room and bedroom, the shadowy filtered light in the loggia.

All the major rooms lend themselves to the kind of spontaneous entertaining that Janina Bowey loves to do. She is a Cordon Bleu cook, who has studied with a dazzling constellation of international chefs: Richard Olney, James Beard, Julia Child, Simone Beck, Jacques Pepin, and likes nothing more than the challenge of last-minute guests. "I did a party for ninety in honor of the Maharajah of Jaipur with one day's notice—when my adrenalin is flowing, I'll cook all night," and guests may find themselves eating in the living room, the loggia, or the dining room, beside the pool, or in "Studio One"—the tackroom (in the stable) that Janina lined with Turkish pillows and kilim rugs (she brought back 110 after a seven-week stay in Turkey)—feasting on French, Mexican, Oriental, Turkish, or Ukrainian food. (Or sometimes a different kind in each room.)

"I was brought up on Ukrainian food," Janina explains. "My parents were Ukrainian and ran the Ukrainian Cooperative Restaurant in Chicago. Some of my favorite meals are dumplings filled with cabbage or sauerkraut, tiny stuffed cabbage, blini the size of half dollars served with caviar and sour cream, fresh raspberries, and plenty of Dom Pérignon champagne."

Janina is also known as an expert on truffle cookery. Last-minute guests are often asked to stay for a huge platter of scrambled eggs and truffles garnished with chopped parsley, served with homemade bread (made from a James Beard recipe, with enough left over so everyone can take home a loaf), and a fresh lemon tart for dessert. More truffle favorites: hot truffle soup under a layer of puff pastry; truffle and bibb-lettuce salad (made with more truffles than lettuce).

Always on hand in Janina's larder: cans of black and white truffles, tins of anchovies, jars of tiny deep-purple olives in their oil (to serve with cocktails), olive oil (first pressings are sent to her by a French friend), fresh garlic, dried herbs, large glass jars filled with spaghetti ("I get the extra long kind that comes wrapped in cellophane"). Spaghetti, ready to pop in the pot, makes a party feast in this savory combination taught to Janina by James Beard: plump up some black raisins in brandy. Cook spaghetti and mix with plenty of butter, pignoli nuts, finely chopped anchovies, brandied raisins. Serve with lots of chopped parsley.

Recently, Janina became sole owner of "Ravenscroft" and now has plans for making it a force in the food world. "I plan to turn the four-car garage into a super kitchen where I can finally find space for the forty packing cases of cooking equipment I've acquired all over the world—including a wok the size of a stove. I'll have a vegetable and an herb garden, a drying room for herbs, and a greenhouse. My chef friends will be invited to give cooking demonstrations here and I shall probably teach cooking classes, too. I would like this house to give pleasure to as many people as possible." For some of Janina's favorite recipes, see page 308. ▽

EAR PIERCING

(Continued from page 530)

of injection, carefully centered on the lobe, becomes the marker for piercing.

After piercing, either the little gold stud or a loop of surgical suture thread is placed through the earlobe. Dr. Tardy favors synthetic suture material, which doesn't cause skin reactions as silk can. While the puncture is healing, the stud or suture needs to be rotated or moved frequently to keep it from sticking. Some piercees swab the healing lobes with alcohol several times a day. Dr. Tardy prefers use of an antibiotic ointment on newly pierced lobes for about two weeks. "Alcohol may be overused, and can be irritating to the skin," he said.

Problems with pierced ears include elongated holes caused by too-heavy earrings and lobe injuries from accidental catching of hoops and pendants. "Babies often grab earrings, leaving mother with a slit earlobe," said Dr. Tardy. The damage can be surgically repaired, leaving a tiny scar.

A severe reaction to ear piercing that may be set off by any lapse in strict sterile conditions is keloid formation: dense, growing scar tissue that can create a disastrous surgical problem. "There's no real cure for keloids," said Dr. Tardy. "They can be controlled or improved, but they're really a problem. Because Blacks are especially susceptible to keloid formation, Black women should be particularly careful about ear piercing. Also, if you know you have a tendency to keloids, it's best not to have your ears pierced."

It's wise to wear good-quality earrings, with posts or wires made of gold, silver, or platinum. "Many costume jewelry pieces are made with potentially toxic metals such as zinc or nickel," said Dr. Tardy. "These can give severe reactions that cause swelling, infection, and possible closure of the opening." Ear openings may also grow closed from allergic inflammation, or simply from being long left with no earrings in them. ▽

TIPS

(Continued from page 531)

Tinnitus—ringing, buzzing or crackling sounds in the ear—may develop from too much exposure to noise, from viral infection, from head injury. It may get worse with smoking or excessive use of aspirin. Usually this condition can't be treated medically or surgically; but an ingenious device called the tinnitus masker may help. Worn like a hearing aid, it emits a gentle humming sound that masks the internal sounds. Sufferers often prefer its steady tone to inside noise. At the Medical College of Pennsylvania in Philadelphia, Steven E. Berman, Ph.D., director of audiology, also heads a tinnitus testing program. While not all tinnitus sufferers can be fitted with a masker, according to Dr. Berman, those who can use it successfully may be rescued from inside-the-head noises that can interfere with sleep, destroy mental concentration, and generally disrupt one's life.

Note: These tips were prepared in consultation with the American Council of Otolaryngology, Washington, DC. ▽

INNER-EAR PRESSURES

(Continued from page 530)

he said. "The inner ear also is filled with fluid, and has two divisions. One division has to do with body balance, the other with hearing. In either space, sudden fluid pressure called 'hydrops' can happen. The pressure pushes membranes out causing them to swell up. If this happens in the vestibule division, it affects balance and throws the victim into an attack of nausea, vomiting, and acute vertigo. She staggers and may fall. The attack is sudden and may last for only a few minutes or it may go on for an hour or more. Then it subsides.

"If the hydrops is in the cochlear division, it will involve only the hearing. There will be a sudden loss of hearing, a feeling of pressure in the ears, and probably tinnitus, or head noises, but no vertigo. Again, the attack will subside, though usually more slowly than in the nausea type.

"Meniere's can also affect both the balance and the hearing divisions; and in this case, one suffers all the symptoms of dizziness, deafness, head noises, and nausea that are common to both vestibular and cochlear hydrops.

"The more attacks you have, the more likely you are to develop a permanent hearing impairment," said Dr. House. Therefore early diagnosis and prompt medical treatment are most important. Meniere's disease affects the inner ear, damages the nerves of hearing. Permanent nerve damage cannot be repaired; but, according to Dr. House, when inner-ear pressure is relieved, hearing often improves.

What causes Meniere's disease? "There are many possible causes," said Dr. House. "Sometimes a thyroid condition seems associated with the disease. Or we may find a blood-sugar defect, either too high or too low. We check the blood fats, or lipoproteins. We also find that some patients have food allergies. And we try to correct any of these related conditions in the hope of preventing recurring Meniere's attacks."

When efforts to treat Meniere's with medications and diet don't work, the patient faces continuing disabling attacks and progressive deafness. Then, one of a number of surgical operations is considered.

"If hearing is only partially lost or is still fluctuating, the surgeon may relieve pressure by removing some bone next to a delicate membrane called the endolymphatic sac. This allows the sac to expand somewhat," said Dr. House.

Another operation to preserve remaining hearing was designed by Dr. House's brother, William House, M.D., director of research at the Los Angeles institute. The "endolymphatic shunt" operation involves opening the sac and implanting a tiny drainage tube to carry off excess fluid. The tube remains permanently in place, the drainage is disposed of naturally within the body. "The tube acts as a safety valve," said Dr. Howard House. "The principle is similar to that used in some glaucoma operations."

When hearing has been destroyed in the diseased ear (fortunately Meniere's disease strikes both ears in only a small percentage of cases), the patient may face chronic vertigo, and encounter problems in walking or standing. This can be relieved by a so-called destructive operation on the inner ear in which fluid is drained and the balance nerve is severed. Vertigo ceases, but hearing does not return; so the operation is reserved for those whose hearing is already totally lost.

These various types of surgery are highly successful in people with severe Meniere's disease. Dr. House reported that 90 percent of cases are relieved of vertigo, 10 percent may lose what hearing they have in the operation, and about 10 percent may have actual improvements in hearing. ▽

NOISE AND DEAFNESS

(Continued from page 531)

the animals' inner ears."

The U.S. Department of Labor's Occupational Safety and Health Administration puts limits on the noise people can be exposed to in the workplace. Eight hours at the ninety-decibel level is the maximum; and for every five-decibel increase, exposure time must be cut in half. In many cases workers can wear ear-protecting equipment to reduce noise.

"It should be recognized," said Dr. Cantrell, "that people who work or live in high-noise situations may also spend leisure time in noisy activities." For example: a long subway ride, then a night of bowling; a noisy shop job all week, then a weekend of shooting skeet, or using a power mower or chain saw. Of course people should have fun or spend their time as they wish; but we should all be alert to the various threats to our hearing, and act to protect against them.

Is it okay to use earplugs for sleeping or in noisy situations? "Yes," said Dr. Cantrell. "Some people don't use hearing protection because they're afraid they'll miss sounds they need to hear—fire alarms, warning signals, doorbells, telephones. But some very good research shows that one can hear warning sounds, even knocks at the door, while wearing hearing protection. The plugs reduce but don't block out hearing.

"To check this, put in earplugs and ask someone to go outside and knock or ring your bell, to find whether you can hear it."

Besides its effect on hearing, Dr. Cantrell pointed out, noise quickens the pulse, can cause some constriction of blood vessels. Prolonged sound that annoys you—noise is merely unwanted sound—can serve as a stress agent. And Dr. Cantrell's own research has shown that prolonged exposure to intermittent noise can elevate blood cholesterol levels. "We don't yet know the significance of all this," he said, "but it's clear that we need to learn more about the effects of noise on our systems."

Some about-the-house tips for hushing unwanted sound:

- If you live in a noisy city, use carpeting, draperies, sound-absorbing wall surfaces to make living quarters more serene.
- Make sleeping rooms especially quiet. Consider earplugs for sleeping if you live near all-night traffic or noisy neighbors.
- Some consumers feel that the noisiest home appliances have the most power and are most effective. This is not necessarily so. Choose machines that work well while making minimal noise; spare your ears whenever possible. ▽

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BASIC INFO

(Continued from page 488)

REM, which has four distinct stages: stage 1 (light), stage 2 (medium), stages 3 and 4 (deep). When you go to sleep, you go out like a light—one second you are awake, the next second you are asleep. And you sink progressively down through the four non-REM stages. Your electrical brain waves get slower and longer (see diagram on page 490) and each stage makes distinctive squiggles on the graph paper of the recording machine—"sawtooth" waves, for instance, or sleep spindles, or delta waves. And right from the start, your temperature, pulse, and breathing rate go down.

There may be some calm reflection on recent events just at the onset of non–REM sleep and perhaps hallucinations in Stage 1, and wandering abstract thoughts in Stages 2 and 3. But in Stage 4 you may be described as dead to the world—until you start to float back up through the various stages.

REM sleep
After an hour and a half of non-REM sleep, you shift into REM. Your eyes dart about under closed lids. You have vivid dreams. Your pulse, breathing, and blood pressure become irregular. In contrast, the electrical activity in your muscles is at its lowest ebb—so low, in fact, that you are paralyzed.

Repeat
You go through the non-REM/REM sequences four or five times during the night. The REM periods start off short—just five or six minutes—and then get much longer—anywhere from twenty to forty minutes—as the night goes on. They also become more and more imaginative and less realistic with each sequence. On the other hand, most of the deep non-REM sleep occurs during the early part of the night.

An active state
Staying awake requires specific activity in the brain that starts in the brainstem and sends impulses to the forebrain. Sleep, too, involves active brain processes—different ones for REM and for non-REM. In other words, sleep is by no means the passive state it was once thought to be.

Sleep chemistry
This is an area in which swift progress is now being made by researchers. We know that normal sleep requires a chemical called serotonin in the brainstem—if serotonin is curtailed, sleep is curtailed. We also know that certain other chemicals called catecholamines—norepinephrine and dopamine—seem to be involved in keeping you awake. Ernest L. Hartmann, M.D., director of the Sleep and Dream Laboratory at Boston State Hospital and author of *The Functions of Sleep* and *The Sleeping Pill* (both, Yale University Press), believes that these may be replenished during sleep—especially during REM sleep.

"Sleep deprivation may lead to a breakdown"

Sleep deprivation
If you are kept awake an entire night, you may have more trouble than usual doing difficult mental work or carrying out social tasks—but you will probably be able to do something that isn't too complicated, such as play Ping-Pong, just as well as if you had had your eight hours.

Prolonged sleep deprivation may ultimately lead to hallucinations, delusions, even a breakdown. But not necessarily—one young man observed by researchers from Stanford University stayed up two hundred sixty-four hours (eleven days) and felt perfectly all right.

Just exactly what is sleep for?
This is a puzzle that is giving the waking brain waves of the experts quite a workout. Some say it is an evolutionary leftover—that its original purpose was to keep our ancestors in safe caves during the dangerous night period. But most researchers think sleep serves some basic restorative purpose—physical and also mental, like clearing out unnecessary information in the brain and storing memory. Dr. Hartmann sets forth this theory in *The Functions of Sleep:*

- Non-REM sleep serves as a physical restorative involving perhaps the synthesis of protein or other very large molecules that the brain needs.
- Some of these products are then used in REM sleep, which has to do with the repair and reorganization of key brain connections and systems. ▽



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EARS: CASE HISTORY

(Continued from page 530)

toms—dizziness, hearing loss, and head noises—were classic for Meniere's disease. The hearing test showed slight deafness of the nerve type in the right ear. If the attacks recurred often, progressive loss of hearing would be almost certain.

"We'll first use medical means to control the disease and prevent further attacks," said the doctor. "Basically, this means treatment to dilate blood vessels, to increase blood circulation in the inner ear, and to prevent any swelling of tissues there." In addition to prescribing a cortisone type of drug, the physician instructed Margaret to avoid coffee, tea, and cola drinks, which contain caffeine and act to constrict blood vessels. Cocktails—in moderation—were allowed. Alcohol acts as a blood-vessel dilator, so it would not work against the medicines. "Smoking is absolutely prohibited," said the doctor. "Nicotine is not only a constrictor of blood vessels, it's also actually toxic to the nerves of hearing and balance. This is why, when kids first try smoking, they get dizzy and their ears ring."

At her doctor's suggestion, Margaret also went on a salt-restricted diet, to cut down fluid retention which might be affecting her inner-ear fluid. "Avoid stressful situations," the doctor urged. "We suspect they trigger attacks. Get regular exercise, for your general health and to stimulate blood circulation."

With this conservative medical management, Margaret has stayed free of further attacks. Should any occur, she'll receive medical attention, possibly one of the surgical techniques to relieve inner-ear pressure and to help hearing and balance disorders. ▽

SLEEP DISORDERS

(Continued from page 488)

be gradual changes over the years. Here are some of the conditions that people are troubled by most.

Insomnia
This is actually a symptom, not an illness. And the main thing, doctors agree, is to try to find the cause. The most frequent one is depression. Chronic anxiety may also keep you awake. And so can any one of numerous illnesses that, like arthritis, are uncomfortable or actually painful.

What should be treated in each and every instance is the cause of the insomnia, not the insomnia itself. If it is psychological, emotional support or a change in life pattern or environment may clear things up. For stubborn cases of depression, modern antidepressant medication is effective. If the insomnia is due to a medical condition, perhaps a change in therapy is what is needed.

Disturbances of the sleep-wake cycle may lead to insomnia, or you may simply have gotten yourself stuck in a sleep-latency rut. In either case, do not reach for a sleeping pill.

Narcolepsy
This is a disease which is linked with REM-sleep problems and is thought to be caused by a defect in the central nervous system. It is much more common than most people realize. It is marked by excessive daytime sleepiness and/or multiple sleep attacks; muscular collapse triggered by laughter, anger, joy, or fright; and paralysis and hallucinations at the onset of sleep. It often starts just after puberty—and, according to Elliot D. Weitzman, M.D., director of the Sleep-Wake Disorder Center at Montefiore Hospital Medical Center in New York, there is usually about a ten-year lapse before a narcoleptic finds out what is the matter. "This is terrible for teenagers," he says. "Their whole perception of themselves is affected—being sleepy all the time, falling asleep in class, coming home instead of playing with other kids, having these attacks, and not knowing why. Either they don't get to the doctor, or the doctor doesn't figure it out. Then finally, ten years or so later, someone says, 'Oh! You must have narcolepsy!'"

Sleep apnea
If a man you know—husband, friend, brother, father—is a very heavy snorer and sleepy during the day, these may be very telling symptoms. Especially if he is overweight, middle-aged, and hypertensive. These things are all characteristic of sleep apnea—which involves breathing halts of anywhere from ten seconds to two minutes that occur up to eight hundred times during the night. The sufferer simply cannot sleep and breathe at the same time—so he keeps waking up for a gasp of breath.

As many as a hundred thousand Americans may have sleep apnea, 95 percent of them men. A first test for this disorder, suggested by Thomas Roth, Ph.D., the top sleep authority at Detroit's Henry Ford Hospital, is to place a tape recorder near the bed of the person with the suspicious symptoms. If the typical pattern—snore-silence-gasp—appears on the tape, further checking at a sleep center is advisable. A central-nervous-system flaw is thought to be the cause of this syndrome. But, once diagnosed, drugs or airway surgery can help.

Night terror, sleep-walking, sleep-talking, and bed-wetting
These disorders, all of which are associated with non-REM sleep, occur more often in childhood than in later years. They are linked with an immature nervous system and are generally outgrown. Night terror is marked by a frightened awakening from deep non-REM sleep (nightmares are different—they occur in dreaming REM sleep). Heredity may be a factor in sleep-walking and sleep-talking. And emotions can occasionally be involved in bed-wetting.

Bruxism
This is another non-REM sleep problem. Points made by R. Ferber, M.D., and T.M. Rivinus, M.D., both of Harvard: "This forceful contraction of chewing muscles can be noisy and can damage teeth. Therapy is generally aimed at preventing dental disease—and night guards, or occlusial splints, are used. Psychological techniques such as biofeedback have been tried, but results are neither clear nor consistent." ▽

SLEEP RHYTHMS

(Continued from page 488)

our solar system and our social environment. And Professor Juergen Aschoff of Max-Planck-Institut in West Germany has shown that our circadian rhythms can be speeded up or slowed down by one or two hours either way—but no more. Synchronized oscillation cannot be achieved outside of this fairly narrow range.

"The intricate clockwork that regulates the alternating phases of our daily life cycle is far more delicate than many of us realize," says William C. Dement, M.D., director of the Stanford University Sleep Disorders Center, in *Some Must Watch While Some Must Sleep* (Norton). "Without a thought, we make havoc of our normal cyclic variations by staying up too late too often, taking drugs to induce sleep and more drugs to wake up, drinking enormous quantities of coffee, tea, or alcohol, and taking too many transatlantic flights." Many times, the problems people have at night are caused by a disruption of circadian rhythms rather than any inherent dysfunction having to do with sleep.

Resetting your bioclock
Are you a night person? Do you find that you sleep later and later on weekends, days off, vacations? Is it terribly hard for you to get back on an everyday schedule—up at seven, out at eight, in the office by nine sharp—because you can't get to sleep before 3:00 or 4:00 A.M.? You may be suffering from Delayed Sleep Phase Syndrome (DSPS). Dr. Weitzman has found this trouble in about 10 percent of his insomniac patients. "These people become seriously sleep-deprived," he says. "And they often make the mistake of trying sleeping pills—which are overused and misused for insomnia in general and are certainly not the right treatment for this particular phase-shift disturbance."

What does work, Dr. Weitzman and his colleague, Dr. Charles Czeisler, have found, is to bring DSPS sufferers into sync with the rest of the world by shifting their sleep time

(Continued on page 553)



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SLEEPING PILLS

(Continued from page 490)

A key recommendation from Russell R. Miller, Pharm. D., Ph.D., of Boston's New England Medical Center Hospital: a physician should refer a patient to a sleep clinic instead of prescribing a sleeping pill when he cannot determine the cause of insomnia. Dr. Miller adds that routine sedation in hospitals should be discouraged as over 20 percent of patients dependent on sleeping pills get hooked in a hospital.

A natural sleeping pill

Authorities such as Dr. Hartmann emphasize that the sleeping pills now available are depressants that do not produce true sleep—they have in fact, a destructive effect on the quality of sleep. His hope is for a natural product that can serve as a sleeping pill when one is really required. L-tryptophan, an amino acid found in milk and many other protein foods, is just such a substance. Unlike the usual medications, it does not alter the normal cycles and stages of sleep, he says—even when taken daily for a month.

In its pure form, one gram of L-tryptophan is effective in putting you to sleep, Dr. Hartmann says. In its natural state, however, four grams are needed, because of interactions with other ingredients in food. So far, L-tryptophan is available only as a food substance. But further tests are going on with a view to its approval as a drug by the Food and Drug Administration.

"The sleeping pills now available are depressants that do not produce true sleep—they have a destructive effect on the quality of sleep"

Two other natural sleep inducers are under study. One is a peptide (small protein) from rabbit brains isolated by Marcel Monnier and Guido Schoenenberger of the University of Basle in Switzerland. The other, also believed to be a sleep peptide, has been extracted from the brains of rabbits and goats by John Pappenheimer, Ph.D., James Krueger, Ph.D., and Manfred Karnovsky, Ph.D., of Harvard Medical School. Called "Factor S" by them, it has been found to make rats sleep longer than usual. Both sleep peptides may hold promise as natural "pills." As Dr. Hartmann points out in *The Sleeping Pill*, "the more we now find out about the workings of the brain, the more we will learn about ways in which these peptides can contribute to sleep." ▽

SEX CYCLES/SLEEP

(Continued from page 489)

to surgery or sometimes to hormone therapy.

"The medical texts usually state that 95 percent of all impotence is psychological," Dr. Karacan explains, "leaving only 5 percent for physical dysfunction. But in our studies physical causes of impotence account for something like 60 percent of all cases. So quite a few men with physical impotence have been misdiagnosed—and have probably been telling therapists how they feel about their mothers for months or years at great—and useless—expense."

There have also been reports of a possible female counterpart of NPT—vaginal and clitoral arousal during REM periods of sleep. But no systematic studies have yet been done because of reluctance on the part of universities and funding agencies to provide money for what is often described as an "invasive" and sex-related procedure.

Rosalind D. Cartwright, Ph.D., of Rush-Presbyterian-St. Luke Medical Center in Chicago, is one of those who would like to find out if sleep monitoring could disclose such female sex cycles and so help in diagnosing causes of frigidity. She speculates that lack of female sexual response may sometimes occur because a cyclic blood flow to the vagina is out of phase or blocked.

"I would have liked to study this," Dr. Karacan says, "but I can't. There is a chaperoning problem. One false allegation and it would be the end of my professional life. But I have two young women here, one is an M.D. and one is a Ph.D., who have started investigations. I give them professional advice but remain very much in the background." ▽

HIBERNATION

(Continued from page 489)

A. Nelson, M.D., Ph.D., at the University of Illinois College of Medicine in Urbana, has been studying their wintering habits for almost ten years. Black bears, he says, sleep in total self-containment for three to five months without urinating, defecating, or requiring food or water.

Dr. Nelson suspects that a hormone controls the hibernation process but has not yet found evidence to support this. If his theory does turn out to be correct, it could have a great effect on our understanding of sleep and the treatment of sleep disorders.

Other scientists are looking into what may be a variant of the hibernation process—the sleep-like state that yogis achieve in deep meditation. Craig Heller, Ph.D., of Stanford University and Robert Elsner, Ph.D., of the University of Alaska, have found that basal metabolism often goes down to about half the normal rate. "This hypometabolic state may in many ways be an extension of the normal sleep-related adjustments in autonomic functions," says Dr. Heller. "We believe that hibernation is an extreme evolutionary extension of these same processes." ▽



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SLEEP RHYTHMS

(Continued from page 551)

ahead in successive stages. As he rotated a group of patients around the clock in three-hour jumps, the average sleep-onset time was delayed progressively from about 4:45 A.M. to 11:30 P.M. and the average waking-up time from about 1:30 P.M. to 7:45 A.M.—with total sleep time constant at about eight hours.

The key thing, Dr. Weitzman stresses, is to shift *ahead* rather than *back*—because you can force yourself to stay awake, but you cannot force yourself to go to sleep. And this is something that people with delayed-sleep patterns fail to realize. They try to go to bed earlier to make up for lost sleep, and this aggravates the problem. "So they get stuck!" Dr. Weitzman says. But with chronotherapy, they can reach a desirable time of sleep onset at which they are then stabilized.

Jet-lag

Rapid travel across time zones can result in bioclock disturbance if the shift is greater than the two-hour adaptation limit of your circadian timing system.

When you fly from east to west, your body adapts more easily to the phase shift than when you fly from west to east—simply because, as we said above, you can make yourself stay awake, but you can't make yourself sleep. (When you fly north-south, of course, you remain within the same time zone, so jet-lag is not a problem.) How do you reset your body clock? Phase shift yourself ahead for a few days before your flight so as to be nearer local time—if not actually in sync—when you reach your destination. On landing, take part in whatever local activities are going on and delay sleep as long as need be in order to go to bed at the new bed time.

Night shifts

Shift work has a very disturbing effect on the sleep-wake cycle, Dr. Weitzman says. Your job requires you to be alert all night long, but the world around you provides all sorts of other time cues during the day. Complete adaptation is rare—even for hospital nurses with ten years of night work behind them. And one complicating factor is that on weekends, night workers tend to shift back to so-called "normal" time.

Some people actually prefer night work, however, and Dr. Weitzman feels this may reflect inborn or acquired differences in the way their circadian rhythms work. Self-selection of night workers may, he says, offer the best hope of dealing with this problem.

Irregular sleep-wake cycles

This complaint is a frequent one among people suffering from insomnia, Dr. Weitzman says. There are unpredictable variations in when you can go to sleep. Steps that may help include:

- Going to bed and getting up at the same time every day of the week.
- Avoiding naps during the day—make yourself stay awake until the set hour of bedtime.
- Gradually increase the time in bed if you find it is needed. ▽

GOOD-SLEEP FOOD

(Continued from page 490)

Crash dieting and going to bed with almost no food in your stomach when you are trying to lose weight quickly can interfere with your sleep. "Poor sleep in some people may be directly related to the semi-starvation diets in our weight-conscious society," according to Peter J. Hauri, Ph.D., director of the Sleep Disorders Clinic of Dartmouth Medical School.

If you are concerned about your weight, you may need more sleep, both when you are trying to lose weight and when you are trying to gain, Dr. Hartmann says. But when your weight is under good control and stable, you can usually get along on somewhat less sleep. In other words, when you are fit and feeling fine, you will find that you do not need as much sleep.

What about the things you drink? Here are practical pointers from Dr. Hauri:

- Stimulants like coffee, tea, and cola often disturb sleep, even in people who say they are immune. The effect of caffeine lasts much longer than most of us realize—up to twenty hours, in fact. So the coffee you drink at breakfast might make it harder for you to get to sleep at night—if you happen to be very sensitive to it.
- Warm milk, malted milk, or Ovaltine definitely improve sleep if you take them before you go to bed. It seems to be not only the calories but also the L-tryptophan in the milk.
- The traditional nightcap may relax you briefly. But the sleep you get after drinking alcohol is shallow and riddled with awakenings. A glass or two of wine at dinner will be metabolized in two or three hours and should do sleep no harm. But if you keep on drinking after dinner, your whole night's sleep is going to be fragmented. ▽

WAY TO RELAX

(Continued from page 490)

learn how to play tennis or squash or golf. And the essential learning technique is to develop a more sensitive awareness of tenseness in any given group of muscles by contracting them several times and paying close attention to the feeling.

Dr. Jacobson calls his system progressive relaxation. You progress towards the complete relaxation of one muscle or muscle group; from one muscle group to another; and towards the ultimate goal of *total* relaxation.

The daily program, each step of which is outlined in his book, is an hour-a-day plan that lasts about two months during which time you learn how to relax lying down on your back. The progression is in this order: right arm, right leg, left arm, left leg, trunk, neck, forehead, brow, eyelids, eyes, visual imagery, cheeks, jaws, lips, tongue, speech, imagined speech. From here, you go on to relaxing while sitting, reading, writing, talking—and even exercising (leading athletes are enthusiastic followers of Dr. Jacobson).

Some key points made by Dr. Jacobson:

- *No* exercise or effort is involved in relaxing—"you simply go negative."
- No self-suggestion, auto-hypnosis, meditation, semi-trance, or what-not is involved. "You are *not* to repeat 'Now my arms are becoming numb!' or any other such sentences," Dr. Jacobson says.
- If you relax your skeletal muscles, which are under your voluntary control, this will be automatically followed by a similar relaxation of the internal muscles and organs, and of the emotions and the mind.
- As relaxation progresses, sensory and motor nerve impulses diminish; and, at some point, sleep sets in.
- Sleep onset frequently occurs within a half minute of the full relaxation of the eyes and the speech system. So does a complete let-go of the muscles in this area if you want to doze right off. Incidentally, Dr. Jacobson is the country's pioneer in electro-monitoring eye movement during sleep and waking periods—he started back in 1930.
- The quieter the sleeper, the better the rest. Trained relaxers move very little in their sleep.

One last tip: mini-relaxation breaks during the day are excellent. Just take a few minutes and do one routine at a time—for instance, brow or eyelids, or neck.

If you would like supervised instruction, write the National Foundation of Progressive Relaxation, 55 East Washington Street, Suite 311, Chicago IL 60602 for the name of the qualified professional nearest you. Dr. Jacobson's laboratory is at the same address. ▽

LONG/SHORT SLEEP

(Continued from page 490)

not because we can't sleep any more than that but because we are work people. We feel this is something we must do.

- Competitive people often think they can cut down on sleep and get more done, but we do not have adequate information on whether or not this is a good idea.
- We should find out what the consequences are of using electric light and alarm clocks to reduce the amount of sleep we were apparently programmed for.

The individual factor

This is extremely important. Some people can get along very well on very little sleep. The record seems to belong to a seventy-year-old woman who subsisted on fifty-two minutes every twenty-four hours, as verified in a sleep laboratory. This had been her regime since her teens!

Short sleepers (defined as sleeping less than six hours) and long sleepers (more than nine hours) are, according to Dr. Hartmann, two entirely different kinds of people. Short sleepers, he says, tend to be extroverts who are pre-programmed after their night's rest and simply breeze through the day—not worrying about a thing. In contrast, long sleepers are usually worriers who take things very seriously and have to "reprogram" themselves frequently during the day. Napoleon was a short sleeper; Einstein, a long sleeper. So you are in distinguished company either way. A fascinating point: short sleepers and long sleepers get about the same amount of the physically restorative non-REM sleep, says Dr. Hartmann. But the long sleepers need twice as much mentally restoring REM sleep as the short sleepers do. ▽

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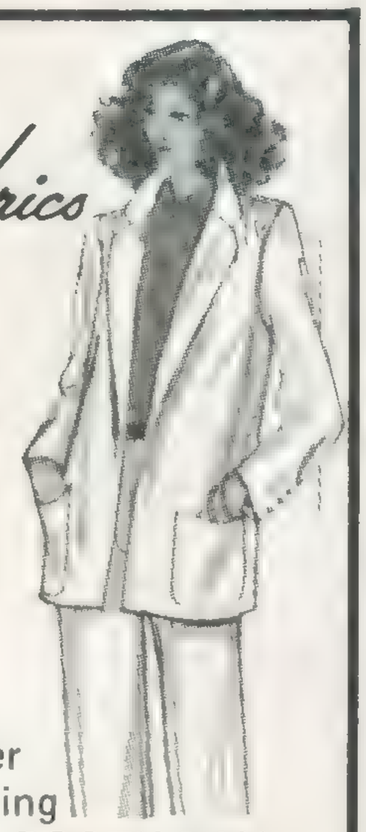


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Active life: new support at home

Household helpers, now vital allies, have changed; be ready to meet their needs

BY LISA BERGER

They are not to be called "cleaning ladies" anymore and you should think twice before offering them old clothes in lieu of overtime pay. These changes are just the beginning for the 1.1 million women nationwide who clean our homes, tend our children, and provide a myriad of other home-related services.

Household help is organizing, and no wonder. It has become an essential service for the thousands of women who want to pursue careers or enjoy their scarce free time. So it is not surprising that household workers are seeking job improvements: more money, clearly-defined jobs, work benefits.

The National Committee on Household Employment (NCHE), a group of about ten thousand members in forty-one chapters, is leading the movement. One of its primary goals is to raise workers' pay. While the federal minimum wage for household help is $2.90 an hour and higher in some states, the NCHE points to the District of Columbia as a model with its new $3.50 hourly wage.

But these are just minimum levels and according to Anita Shelton, former director of the NCHE and currently director of the Office on Human Rights, Washington, DC, reasonable payment for a day's cleaning, depending on the size of a home and worker's experience, is between $25 and $40. Added responsibilities such as child care, cooking, and serving meals can command over $200 a week for full-time employees.

Wages are just part of the issue. The NCHE—now under the direction of Carolyn Reed, a former household worker—would like to see all employers and workers paying Social Security: 13 percent of wages usually split between the two parties. An estimated 50 percent of household workers neglect this, losing pension and medicare benefits.

Worker benefits are the biggest problem for household help, and the NCHE points out that most women have no health insurance and don't receive sick pay, paid vacations, or holidays. However, the Committee recommends that employers give regular help the same number of days for annual sick leave as they work per week, and two days paid vacation for each weekday worked.

These are just guidelines, not guarantees. Consequently, individual household workers have been forming their own companies to provide job security and work benefits.

Cleaning companies also are improving the image of household help by adding an aura of professionalism to their work. Maudine Simms, who is the owner of Personalized Cleaning Service in Alexandria, Virginia, and an ex-independent cleaner, gives clients detailed estimates for all cleaning jobs and trains her approximately thirty part-time employees in efficient cleaning methods.

After pay and benefits, household workers are concerned about their daily responsibilities. What does a housecleaner's or housekeeper's job include? The NCHE recommends that employers and workers draw up a written agreement specifying individual tasks and how they should be done. With some jobs, household helpers fear exploitation. For instance, many cleaners won't do windows because their jobs might involve hard-to-reach and exterior windows. Other tasks out of the ordinary are scrubbing walls, cooking, and laundry. Negotiable cleaning jobs are ironing, silver polishing, walking pets, and mending clothes.

The NCHE also believes that lunchtime should not be an informal arrangement. To avoid an "insulted lunchtime"—offering the household worker leftovers or baloney on white bread while chicken salad sits in the refrigerator—workers should be encouraged to bring their own lunch.

Another sensitive issue is the practice of giving old clothes to household help, which the Committee generally finds offensive.

The NCHE readily admits that the household work force is declining; the cliché, "good help is hard to find" has become a truism. Finding good help is often a matter of talking to friends, neighbors, and co-workers, and coveting names of workers with a free day. Another alternative is through want ads in suburban newspapers or shopping center advertisers that act as job markets for both employers and workers.

But the uncertainties of finding workers by word-of-mouth and through want ads have led many people to try cleaning companies. Cleaning companies may not offer child care, nursing, or uniformed maids, but they do relieve employers from the hassles of no-shows, Social Security paperwork, and transportation problems.

Local governments may also connect employers with household help through a manpower department or job bank. However, the NCHE cautions employers that some of these agencies may not screen potential employees or check their references. Another source of household help is an employment agency. While employers usually pay a fee equal to a worker's daily wage, agencies are a good place to find specialists—gardeners, chauffeurs, cooks, live-in help—and they often weed out workers with inadequate references, spotty work histories, poor health, or excessive wage demands.

Some people complain that the once personal relationship between domestic workers and employers is being replaced by formal business practices. True, but for household help this means progress. ▽

FASHION INFORMATION

Cover: Jimmy Meyer metallic rayon scarf, about $50. Henri Bendel. Pamela Richardson hair comb, about $8. Macy's, Herald Square; Rainbow Art Gallery, Dayton, OH; Jenny B. Goode, Beverly Hills. Earrings by F. B. Durland, about $25. Bloomingdale's; Hattie; Featherstone, Dallas; Bullock's, Century City.

Inside Cover: All clothes and belt by John Anthony. Julianelli pumps.

Page 238: *Top to bottom:* Diego Della Valle shoes. Via Lusso, Chicago, IL. Bagheera bag. Gabriele, Short Hills, NJ; I. Magnin. Morris Moskowitz belt. Saks Fifth Avenue. Sandi Miller for Joseph Mazer belt. The General Store, NYC. Ben-Amun earrings. Sandi Miller for Joseph Mazer earrings. Bloomingdale's; I. Magnin. Tess Sholom for Tess Designs ribbon bracelet. Henri Bendel; Jere Scott Ltd, Chicago; Alandales, CA. Bijoux Givenchy bracelet. Bloomingdale's; I. Magnin.

Page 242: *Above left to right:* Sami camisole and pant. Black rayon georgette with metallic brocade. Bloomingdale's; Bullock's. . . . Hanro of Switzerland black camisole. Late October at Bergdorf Goodman; Swanson's on the Plaza; Maxfield Bleu, Los Angeles. . . . Ora Feder Designs. Ora Feder Boutique, NYC; Bonwit Teller. . . . *Below, left to right:* Lorè bra and matching slip, edged in lace. Bergdorf Goodman; I. Magnin . . . Christian Dior Lingerie. Metallic/polyester. Late October at fine stores. . . . Montenapoleone / New York-Palm Beach. Red silk bikini trimmed with cream cotton lace. . . . *Earrings below:* Feathered earring with black and silver beads by Jerry Kott. Barney's, NYC; Ultimo; Bullock's, Century City. . . . Silver mylar flowered earrings by Constance Maslow. Henri Bendel; Ultimo; I. Magnin.

Page 260: Leslie Fay polyester suit at Lord & Taylor; Kaufmann's; Higbee's; Harzfeld's; Frost Bros.; I. Magnin. Joseph Mazer earrings. Scarf, Linda Mendelson for Julie: Artisans' Gallery, NYC. Charles Jourdan pumps. . . . **1.** I. Miller, NYC; Smyth Bros. Shoe Parlor, Chicago; Dayton's; Joseph Magnin. **2.** Georgetown Leather, Washington, DC. **3.** Wilkes Bashford, San Francisco. **5.** Bloomingdale's; Gantos, Detroit.

Pages 446-447: Earrings, Benjamin-Jules van Rouge. Henri Bendel. Bracelet, Red Cobra. Henri Bendel; Bullock's Los Angeles. Julianelli shoes. Late October at Lord & Taylor.

Page 448: Cashmere/silk sweater by Halston Sportswear. Kaufmann's; Giorgio. Private Eyes sunglasses. John Wanamaker. Halston Gloves for Kayser Roth at Saks Fifth Avenue; Garfinckel's. Panty stockings by Burlington. Halston for Garolini pumps. Delman at Bergdorf Goodman.

Pages 450-451: Esther Gallant earrings. Feather pin by Krasne Two. Henri Bendel. Bracelets, Robert Lee Morris at Artwear, NYC. Electric Sok tights. Pumps, Sergio Rossi for Jean Luc Enterprises. At Carina Nucci, NYC.

Page 452: Benjamin-Jules van Rouge earrings. Hanes panty stockings. Shoes, Vittorio Ricci, NYC.

Page 453: Earrings, Jerry Kott. Barney's, NYC; Hattie; Ultimo, Chicago.

Pages 454-455: Ralph Lauren also at Polo Shop by Ralph Lauren for Muses, Atlanta; Hudson's. Givenchy for Round-the-Clock panty stockings. Ungaro pumps.

Page 456: Barry Kieselstein-Cord belt. Kieselstein-Cord Direct, NYC; I. Magnin, Beverly Hills. Mark Cross umbrella.

Page 457: Calvin Klein also at I. Magnin; Robinson's, California. Earrings, Esther Gallant. Henri Bendel; Robinson's, California. Bracelets, Cinnamon Brass by Marsha Breslow. Bloomingdale's.

Page 458: Mark Cross umbrella. Aris Gloves at Lord & Taylor.

Page 459: *Left:* Panty stockings, Hanes Hosiery. Diego Della Valle sandals. . . . *Right:* Calvin Klein jacket, camisole, and skirt also at Kaufmann's. Marsha Breslow earrings.

Page 460: *Left:* Earrings, Red Cobra by Frank Giordano. Trimfit panty stockings. Andrew Geller pumps. . . . *Right:* Ben-Amun earrings. Trimfit panty stockings.

Page 461: Wool suit, Agnona/The Ideacomo Group. Also available at Montaldo's; Lillie Rubin-South & West; Jacobson's; Leonard, Houston. Sunglasses, Halston for Bausch & Lomb.

Page 462: *Left:* Wool/alpaca coat (Agnona fabric/The Ideacomo Group). Sherry Mills feather lapel pin. Seiko watch. . . . *Right:* Ben-Amun earrings.

Page 463: Mary McFadden hair plume. Constance Maslow earrings. Henri Bendel; I. Magnin. Scarf (at waist), Laura Gottwald for Laura Paprika. Henri Bendel.

Page 464: Ben-Amun earrings. Henri Bendel; Bonwit Teller. Necklaces by Les Bernard. Geoffrey Beene belt included with turnout on page. Dennis Higgins bracelet.

Page 465: Accessories by Perry Ellis.

Page 466: Halston Gloves for Kayser Roth. Macy's, NYC.

Page 467: Mary McFadden hair plume. Le Bourget panty stockings at Bloomingdale's; Frances Wright, Memphis. Pumps, Vittorio Ricci, NYC.

Page 468: Stephen Burrows for Pat Tennant silk satin pants. Chuck Jones & Jack Parker, Palm Beach and Bal Harbour. Raymond Martell rings. Gindi Jewelry, NYC. Benjamin-Jules van Rouge earrings. Henri Bendel. Ken Goldstein for La Crasia belt.

Page 469: Mary McFadden polyester satin pants and silk mousseline blouse. Earrings, Benjamin-Jules van Rouge. Brass mesh bracelet, Ellen Designs for Robert Originals. Lord & Taylor. Hammered tube bangle, M & J Savitt. Gold-plated copper-and-bronze bracelet, Andrew Hatfield at Kruger Gallery, NYC. Flat bangle, Jilbari Designs. Bloomingdale's. Panty stockings, Givenchy Body Gleamers for Round-the-Clock. Pancaldi/Walter Steiger shoes.

Page 470: Bill Blass long black silk georgette dress with multicolored stone embroidery (Abraham silk). Jacket and dress also at Halle's. Jimmy Meyer scarf, Henri Bendel.

Page 471: Feather hair stick by Jerry Kott. Barney's, NYC; Ultimo. Embossed bangle, Cinnamon Brass by Marsha Breslow. Other bangles by Dennis Higgins available at Artwear, NYC; Dennis Higgins, Nantucket, RI; Claire Pearone.

Page 472: Joseph Mazer earrings. I. Magnin. Fox muffler at Henri Bendel. Belt by Mulberry Company. Lesa West, New Orleans; Right Bank Clothing Co., Beverly Hills. Gloves, Yves Saint Laurent Knitted Accessories.

Page 473: Constance Maslow earrings. Henri Bendel; Ultimo. Bracelet by Andrew Hatfield. Kruger Gallery, NYC; Mark Robinson Jewelry, Roslyn, NY.

Page 474: *Left:* Suit with polyester blouse, not shown. Don Sayres for Gamut. Turnout also at Saks-Jandel; Montaldo's; Helen of Memphis; Meis, Terre Haute, IN; Chas. A. Stevens, Chicago; I. Magnin. Earrings, Jilbari Designs. Bloomingdale's; Neiman-Marcus. Bracelet by Ellen Designs for Robert Originals. Lord & Taylor. St. Tropez Fashion Glasses. Saks Fifth Avenue, Men's Accessories. Hanes panty stockings. Shoes, Diego Della Valle. . . . *Inset, left:* Bill Atkinson jacket and skirt, Franetta wool. Joseph Mazer earrings. Bloomingdale's. Bracelet, Valentino for Hattie Carnegie . . . *right:* Ben-Amun earrings. Bracelet, Andrew Hatfield at Kruger Gallery, NYC; Mark Robinson Jewelry, Roslyn, NY. Marchant belt, see information pages 536-537.

Page 475: Amron wool/angora. Turnout also at Rich's; Sakowitz. Watch, Baume & Mercier. Ben-Amun earrings. Henri Bendel; Bonwit Teller.

Page 476: Coat, trousers, and magenta mohair/rayon blend pullover sweater by John Anthony. (Coat, Loro Piana wool/The Ideacomo Group). Earrings, Cathy and Marsha for Catherine Stein. Henri Bendel. Scarf by Julia Sanchez Designs. Henri Bendel; Ultimo. Belt, Leopardi for Europel. I. Santi, NYC; Just Us, Elkins Park, PA. Garolini shoes.

Page 477: Calvin Klein wool skirt. Earrings, Esther Gallant. Baume & Mercier watch. Belt and gloves by Calvin Klein.

Page 478: Anne Klein acetate/rayon blouse. Sunglasses, Sir Winston, Westlake Village, CA. Scarf, Linda Mendelson for Julie: Artisans' Gallery, NYC. Belt, Tess Sholom for Tess Designs.

(Continued on page 556)

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FASHION INFORMATION

(Continued from page 555)

Page 479: *Above:* Wool melton coat. Earrings, Cathy and Marsha for Catherine Stein. Scarf, Laura Gottwald for Laura Paprika. Barney's NYC; Garfinckel's. Belt, Morris Moskowitz. Altman's; Jacobson's. *Below:* Earrings, Joseph Mazer. Scarf, see above. Bracelet, Ann Peerce.

Page 480: Marsha Breslow earrings. Belt, Cesar of Gstaad. Bergdorf Goodman.

Page 481: *Above:* Anne Klein also at Helen of Memphis. Earrings, Constance Maslow. Cuff, Ellen Designs for Robert Originals. Henri Bendel; Joseph Horne. . . . *Below:* Rafael also at Theodore. Joseph Mazer earrings. Belt, Tess Sholom for Tess Designs.

Page 511: Suit, wool/angora. Silk sweater. Belt comes with outfit. Hair feather, Jerry Kott. Ken Begun earrings. Bag, I. Santi for Europel. Bee Frank, Appleton, WI.

Page 512: Christian Dior sequin camisole, (Braghenti fabric/The Ideacomo Group). Jerry Kott hair stick and earrings. Panty stockings by Christian Dior Legwear. Diego Della Valle pumps.

Page 513: André Laug dinner suit (Agnona wool/The Ideacomo Group). Suit also at Charles Gallay. Joseph Mazer earrings. Satin bag, I. Santi for Europel. The General Store, NYC; Bee Frank, Appleton, WI. Burlington panty stockings at fine department and specialty stores. Garolini sandals at Bloomingdale's.

Page 514: *Above:* Burlington panty stockings. Andrew Geller shoes. . . . *Below:* Jerry Kott feather pick in hair. Ken Begun earrings. Handbag, I. Santi for Europel.

Page 515: Jessica Rose earrings.

Page 516: Glasses, Sanford Hutton for Colors in Optics, Ltd. Bloomingdale's. Joseph Mazer earrings. Le Bourget panty stockings. Andrew Geller shoes.

Page 517: Givenchy silk blouse (D'Este silk/The Ideacomo Group). Feather pin by Krasne Two. At Henri Bendel. Ellen Designs for Robert Originals earrings. Satin bag, I. Santi for Europel. Barbara/Jean Ltd., Little Rock, AR; Perkins Shearer, Denver. Le Bourget panty stockings. Givenchy pumps.

Page 518: *Left:* Adele Simpson also at Jacobson's. Joseph Mazer earrings. Ruza Creations portfolio. Bergdorf Goodman; Joseph Magnin. Belt, see information page 479. Burlington panty stockings. Yves Saint Laurent pumps. . . . *Right:* Nat Kaplan suit. Jacket, rayon/polyester; skirt, Skinner Ultrasuede by Springs Mills; blouse, acetate/silk. Krasne Two feather pin at Henri Bendel. Belt, see information above. Seiko watch at Saks Fifth Avenue. Burlington panty stockings. Shoes, see information pages 450-451.

Page 519: *Left:* Rona wool/polyester suit and polyester blouse also at Gidding-Jenny. Joseph Mazer earrings. Morris Moskowitz belt at Bloomingdale's; Bonwit Teller. Bagheera handbag. Altman's; Gabriele, Short Hills, NJ. Burlington panty stockings. Diego Della Valle pumps. . . . *Right:* Scarf by Kae Yoshida Knits at Henri Bendel. Bagheera handbag. Marchant belt. Yves Saint Laurent pumps.

Page 520: *Left:* Constance Maslow earrings. Bangles, Dennis Higgins at Artwear, NYC. Christian Dior Legwear panty stockings. Ungaro pumps. . . . *Right:* Earrings, Jerry Kott. Joseph Mazer belt. The General Store, NYC.

Page 521: *Left:* Albert Capraro also at Maison Blanche; Jackson Graves; Swanson's on the Plaza. Marsha Breslow earrings. Christian Dior Legwear stockings. Diego Della Valle pumps. . . . *Right:* Joseph Mazer earrings. Bracelet, Yves Saint Laurent. Andrew Geller shoes.

Page 522: Earrings, Marsha Breslow. Yves Saint Laurent bracelet.

Page 523: Earrings, Bonwillum Designs. Belt (worn as scarf), Heaven Designs.

Page 524: Christian Dior beaver coat. Also at Garfinckel's; Davison's, Atlanta; Jacobson's. Earrings, Jilbari Designs. Bloomingdale's; I. Magnin. Bracelet by Yves Saint Laurent. Bloomingdale's; Montaldo's; Saint Laurent Rive Gauche, Beverly Hills.

Page 525: Ralph Lauren velvet (acetate/rayon) coat with wild mink trim. Lace blouse by Ralph Lauren. Joseph Mazer earrings. Bracelet by Yves Saint Laurent. Saint Laurent Rive Gauche Boutique Femme, NYC; Jacobson's.

Page 526: Constance Maslow earrings. Belt (worn as scarf), Calvin Klein Belts and Bags. Cathy and Marsha for Catherine Stein bracelet. Tights, Givenchy for Round-the-Clock. Andrew Geller pumps.

Page 527: Oscar de la Renta for Wagner Fur also at Tarnopol, Philadelphia. Ken Begun earrings at Bergdorf Goodman; Balliet's. Bracelet, Tess Sholom for Tess Designs.

Page 528: Perry Ellis wool sweater and skirt. Earrings and bracelet, Robert Lee Morris at Artwear. Barry Kieselstein-Cord belt. Kieselstein-Cord Direct, NYC; I. Magnin.

Page 529: *Left:* Halston sweater. Earrings and bracelet, Ken Begun Bloomingdale's Cul de Sac. Morris Moskowitz belt. . . . *Right:* Earrings, F. B. Durland. Scarf, Linda Mendelson for Julie: Artisans' Gallery, NYC. Golden bangle, Bonwillum Designs. Jade bangles, Shashi. Joan and David Couture shoes.

Page 532: *Above left to right:* Cathy Hardwick. Wool T-shirt and skirt. Wool/nylon jacket. Lord & Taylor; Hudson's; Saks-Jandel; Rich's; Bullock's, Westwood. Earrings, Joseph Mazer. Belt, Marchant. . . . Mrs. H. Winter, rayon/cotton jacket and wool jersey skirt. Macy's, NY; Trevi, Pittsburgh; Claire Dratch of Bethesda, MD; Montaldo's; Claire Pearone. Earrings, Joseph Mazer. Belt, Leopardi for Europel. Ann Peerce bracelet. *Center left to right:* Cesarani wool suit and silk blouse. Bloomingdale's; Garfinckel's; Jordan Marsh, Florida; Harzfeld's. Earrings, Joseph Mazer. Belt, La Bagagerie. Catherine Stein bracelet. . . . Willi Wear by Willi Smith, cotton/fiberfill coat, cotton shirt and viscose/wool pants. Ann Taylor; Sakowitz. Earrings, Cathy and Marsha for Catherine Stein. Pin, Lelia Hale for Lecour/Johnson. *Bottom left to right:* Fernando Sanchez acrylic/nylon/metallic jacket; rayon/velvet pants, about $80. Bloomingdale's; Nan Duskin; Balliet's; Marie Leavell; Eleanor Keeshan, Los Angeles. Earrings, Ben-Amun. Bracelet, F.B. Durland. . . . Stephen Burrows for Pat Tennant cotton cardigan and camisole. Henri Bendel; Chuck Jones & Jack Parker, Palm Beach and Bal Harbour; Loveman's, Chattanooga, TN; Jane Simon. Earrings, Joseph Mazer. Bracelet, Valentino.

Page 533: *Left:* Stephen Burrows for Pat Tennant quilted satin jacket. Henri Bendel; Nan Duskin; Chuck Jones & Jack Parker, Palm Beach and Bal Harbour; Neiman-Marcus. Earrings, Benjamin-Jules van Rouge. Morris Moskowitz belt. *Above right:* Charlotte Ford silk/rayon jacket, silk crêpe de Chine camisole (about $48) and pants (about $104). Saks Fifth Avenue; Garfinckel's; Jacobson's. Earrings, Marsha Breslow. Belt, Tess Sholom for Tess Designs. *Center:* Evan Picone lamb's wool/angora/nylon sweater set and wool skirt. Available at fine department stores. Earrings, Joseph Mazer. Scarf, Laura Gottwald for Laura Paprika. Belt, Morris Moskowitz. *Below:* John Anthony Prêt cotton/polyester corduroy (Crompton) suit. Bergdorf Goodman; Woodward/Lothrop; Maison Blanche; Jackson Graves. Earrings, Joseph Mazer. . . . Joan Vass alpaca sweater. Bloomingdale's; Donna's, Cleveland, OH; Neiman Marcus.

Page 534: *Left:* Suit, Abe Schrader by Joseph Gargiulo. Saks Fifth Avenue; Lillie Rubin-South & West; Dayton's; Harzfeld's; Sakowitz. Evan Picone lamb's wool/angora sweater, about $32. At fine department stores. Joseph Mazer earrings. Ben-Amun bracelet at Henri Bendel. Mulberry Company belt at Betsey Bunky Nini, NYC; Ultimo. Aris gloves. Tights, Christian Dior Legwear. Andrew Geller pumps. . . . *Above right:* MCM McMullen by Caroline. Altman's; John Baldwin; Higbee's; Marshall Field; Bullock's North, Menlo Park, CA. Camisole by Holly Lueders for Shu-Ba. Ken Begun head band. Constance Maslow earrings. Belt by Beaux Dangles. Ben-Amun bracelet. . . . *Center right:* Norma Fink for Theodore rayon/Lurex blouse. Tony Anton, NYC; Diana Parker, White Flint & Annapolis, MD; Donna, Beechwood, OH; Ultimo; Country Club Fashions, Los Angeles; Theodore, Beverly Hills. Ken Begun Head band. Ben-Amun earrings. Beaux Dangles belt. . . . *Below right:* DDDominick wool sweater and skirt. Lord & Taylor; Sweet Fanny Adams, Philadelphia; Goldwater's. Earrings, Red Cobra by Frank Giordano. Ellen Designs for Robert Originals bracelet.

Page 535: *Left:* Jaeger cotton-blend jacket and wool pants. Pants, about $80. Both at all Jaeger Shops. Joseph Mazer earrings, see information page 472. Muffler, Yves Saint Laurent Knitted Accessories. Baume & Mercier watch. . . . *Above right:* Diane Von Furstenberg wool/polyester suit. Saks Fifth Avenue; Woodward/Lothrop; Gidding-Jenny; Hudson's. Joseph Mazer earrings. Laura Gottwald for Laura Paprika scarf, see information page 463. . . . *Center right:* Kasper for Joan Leslie rayon/acrylic top and skirt. Goldsmith, Memphis; Parisian, Birmingham, AL. Constance Maslow earrings. Ann Peerce bracelet. . . . *Below right:* Smith Kollmar Ltd. wool jacket. Bergdorf Goodman; John Wanamaker; Marshall Field; Bullock's. Jilbari earrings. Morris Moskowitz belt.

Page 536: *Left:* Garé wool jacket and skirt, polyester blouse (about $50). Available late September. Jacket and skirt at Macy's, Herald Square. Jacket, skirt, and blouse at Lillie Rubin-South & West; Helen of Memphis; Jacobson's. Earrings, Robert Lee Morris at Artwear, NYC. Marchant belt. Bloomingdale's; Suite 101, Beverly Hills. . . . *Right top to bottom:* Jones New York acrylic/wool pullover and skirt. Lord & Taylor; Rich's; Burdine's; Hudson's; Chas. A. Stevens, Chicago. Earrings, Joseph Mazer. Morris Moskowitz belt. . . . Perry Ellis cardigan, sleeveless turtleneck, and tweed pants (all in wool). Late September at Saks Fifth Avenue; Marshall Field. Earrings, Robert Lee Morris at Artwear, NYC. Aris gloves. Ray-Ban SunGlasses by Bausch & Lomb. . . . Gil Aimbez-Genre wool/-nylon coat and leather skirt. Coat at Ann Taylor; Woodward/Lothrop; Couture Classique, New Orleans; Hudson's; Joe Brand, Laredo, TX. Skirt at Ann Taylor; Hudson's; Balliet's; Macy's San Francisco; Robinson's, California. Shown with Joan Vass sweater, see information page 533. Earrings, Robert Lee Morris at Artwear, NYC. Ann Peerce bracelet, see information page 537. Aris gloves. Trimfit panty stockings.

Page 537: *Left:* Gallant wool twill coat (Anglo Fabrics). Includes brown leather belt, not shown. Lillie Rubin-South & West; Helen of Memphis; Chas. A. Stevens, Chicago; Sakowitz. Jaeger sweater. Blassport skirt. Ken Begun headband. Ben-Amun earrings. Henri Bendel. Belt, Leopardi for Europel, see information, page 476. Bracelet, Ann Peerce. Broomes of Broome St., NYC. Echo Scarfs. Bloomingdale's. Trimfit panty stockings. *Above left to right:* Black pullover with flashes of red, blue, and purple; black skirt, by Adrienne Vittadini. Lamb's wool/angora. Late September at Saks Fifth Avenue; Saks-Jandel; Burdine's; Jacobson's; Harzfeld's; Bonwit Teller. Earrings, Red Cobra by Frank Giordano. Cuff, Andrew Hatfield at Kruger Gallery, NYC. . . . Betty Hanson's rayon chenille cardigan with cotton cord and wool twill skirt. Altman's; Jacobson's; Jackson Graves; Lester Melnick, Dallas; I. Magnin. Earrings, Cathy and Marsha for Catherine Stein. Henri Bendel. Bracelets, Ben-Amun. Henri Bendel; Bonwit Teller. Baume & Mercier watch. Belt, Ruza for Elegant. . . . *Center:* Gil Aimbez-Genre acrylic/mohair pullover and cardigan. Ann Taylor; Garfinckel's; Montaldo's; Hudson's; F. B. Ltd., St. Louis, MO; Bullock's; Bonwit Teller. Shown with Barry I. Bricken charcoal wool flannel pants, about $82. Late September at Lord & Taylor; Neiman-Marcus; Bonwit Teller. Marsha Breslow earrings. Bracelets, Red Cobra by Frank Giordano. Julianelli pumps. . . . *Below, left to right:* Carol Horn Outerlayers wool herringbone coat. Ann Taylor; Stewart & Co., Baltimore; R.D. Hinquist, Minneapolis, Macy's, San Francisco. Shown with Joan Vass peach wool sweater and Barry I. Bricken brown wool flannel pants. Sweater, about $152. Bloomingdale's; John Wanamaker; Neiman-Marcus. Pants, about $78. Late September at Lord & Taylor; Brittany, Ltd., Chicago; Signature, Minneapolis. Earrings, Robert Lee Morris for Artwear, NYC. Susan Horton scarf. Belt by La Bagagerie. Aris gloves. Shoes, Customcraft by Rossi. . . . Luba wool/nylon coat (includes scarf not shown). Woolrich fabric. Saks Fifth Avenue; B. Forman; Kaufmann's; Montaldo's; Jacobson's; Woolf Brothers. Earrings, Robert Lee Morris for Artwear, NYC. Muffler, Oscar de la Renta for Accessory Street. Trimfit panty stockings.



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